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ABSTRACT

This updated Latin syllabus provides a framework for imparting an understanding of the Ancient World, more particularly of Roman civilization with its Grecian overtones, primarily through the development of reading skills. A chronological-historical approach has been chosen for the course of study from level 1 through level 5 courses of instruction. Thematically, the literature selected reflects the evolution of Rome from an unknown, insignificant farm village into a teeming metropolis and prestigious world power. The syllabus correlates introductory remarks, content and reading selections, topical references, morphology and syntax, basic sentence patterns, and teacher's notes. A guide for Latin in grades 7 and 8 and a "Latin Heritage Course" are included. Suggestions for the teacher concerning teaching methods, word study, vocabulary, audiovisual materials, language laboratory, programed learning, and selected reading materials conclude the major section of the syllabus. A bibliography and a sample unit for level 1 on Roman education are provided. (RL)

ED050638

LATIN FOR SECONDARY SCHOOLS

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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FOREWORD

The initial edition of a proposed new syllabus in Latin was issued in the summer of 1969, for trial use only, to cooperating teachers in selected secondary schools. In February 1970, those teachers reported and conferred on the results of their trial use. The present edition is the outcome of their experiences and recommendations, as incorporated in a final revision by the chief writers of the syllabus, working very closely with the Chief of the Bureau of Foreign Languages Education.

Formal planning for a new syllabus in Latin began with a meeting of an advisory committee in June 1966. A group of Latin teachers then worked during a period of three years under the direction of Paul M. Glaude, Chief, Bureau of Foreign Languages Education, in detailed planning and writing. At various stages, tentative manuscripts were submitted to additional Latin specialists for review and recommendations. All participants are to be commended for devoting their time, their enthusiasm, and their expertise to enhancing Latin studies in the schools of the State.

Members of the Advisory Committee were Sister Anna Roberta, Bishop Scully High School, Amsterdam; Morris Diamond, Riverhead High School; Anthony Fiorella, Ossining Junior-Senior High School; Samuel Goldberg, Hicksville High School; Harriet Norton, State University of New York at Albany; June Stilwell, Clarence Senior High School; Israel Walker, Flushing High School, New York City; and Ralph Marcellino, West Hempstead High School.

The chief writers of the manuscript were Gertrude Fitzpatrick, Tully High School; and Marigwen Schumacher, Emma Willard School, Troy.

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Paul J. Becker, Cheektowaga Central School; George Constantou, Cleveland Hill High School, Cheektowaga; and Mrs. Carmela Metosh, Nottingham High School, Syracuse, also reviewed a draft of the manuscript. Morton E. Spillenger participated in meetings of the advisory committee and commented on a draft of the manuscript.

Richard G. Decker, Associate in Secondary Curriculum, served as coordinator of the project.

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CONTENTS

	PAGE
Foreword	iii
Objectives	1
Guiding Principles	2
Program of Study	3
Course Descriptions	5
Reading Materials	7
Morphology and Syntax	8
Level I:	
Introduction	9
Content and Reading	10
Topical References	12
Level II:	
Introduction	14
Content and Reading	15
Topical References	16
Levels I and II:	
Morphology and Syntax	18
Basic Sentence Patterns	23
Level III:	
Introduction	37
Content and Reading	38
Topical References	40
Morphology and Syntax	43
Basic Sentence Patterns	44
Level IV:	
Introduction	47
Content and Reading	48
Topical References	49
Morphology and Syntax Characteristic of Latin Poetry	51
Level V:	
Introduction	56
Content and Reading	57
Teachers' Notes	59
Latin in Grades 7 and 8	70

PAGE

Introduction..... 70
Administration..... 70
Listening-Speaking..... 71
Writing..... 72
Morphology and Syntax..... 72
Reading..... 72
Homework and Testing..... 72
Suggested Readings for Grades 7 and 8..... 73

Latin Heritage Course..... 77
Description of Pupil..... 77
The Objectives..... 77
The Approach to Instruction..... 78
Program of Study..... 79
Readers Available for Use in the Latin Heritage Course..... 80

Commentariolum Ad Usum Magistrorum..... 81

Suggestions for the Teaching of the Skills..... 81

Word Study..... 85

Teaching Vocabulary..... 89

Audiovisual Materials..... 92

The Language Laboratory..... 92

Programed Learning and Other Materials..... 94

Reading Materials Suggested for the Study of Ancient Science and Technology for Levels II and III..... 95

A Sample Unit for Level I: Roman Education..... 97

Bibliography..... 102

Objectives

The linguistic-literary objectives of the study of Latin are as follows:

To acquire functional control of certain aspects of the Latin language

To read Latin effectively with minimum reference to English

To read Latin literature with understanding and appreciation

For the attainment of these objectives, the following competencies must be developed:

Functional knowledge of the basic sounds of the Latin language and as much functional knowledge of the intonation patterns of that language as is currently available and necessary

Functional knowledge of Latin morphology

Functional knowledge of Latin syntax

Graded acquaintance with Latin conventions and traditions of literary expression

The cultural-esthetic objectives of the study of Latin are:

Situating the Latin language within the family of languages and especially with respect to English

Understanding the place of Rome in the Ancient World and in subsequent world history

Gaining insight into Roman civilization (conceived to include the legacy of Greece)

Expanding of intellectual and esthetic horizons through literary and other experiences

Guiding Principles

Foremost in mind is the conviction that teaching students to read notable selections of Latin literature with understanding is the immediate goal of the program in Latin. The ultimate goal of the program is to impart genuine understanding of the Ancient World, more particularly Roman civilization with its Grecian overtones. The expression "to read Latin" evokes several connotations. The meaning underlying this syllabus is that it is the ability to comprehend Latin prose and poetry from the Latin itself without the need for equation with English. The ability to read Latin also implies accurate control of the sound system in relation to its written representation for the purposes of facilitating both silent reading and oral reading of suitable literary pieces. Oral reading, certainly, is important for poetry and those other works that were destined for oral production.

For the stated purposes, control of the Latin language involves the skills of listening (to oral reading), speaking (oral reading), reading (direct visual comprehension of printed language), and a modicum of writing. It is understood, of course, that skill in direct visual comprehension will be developed to the utmost. The other skills are to be developed and treated, not as goals in themselves, but as ancillaries for the clarification and reinforcement of the reading skill in all its aspects. The amount of time allotted to these skills will vary both from level to level, and in daily classroom procedure. Further, since language is a means of communication and a reflection of the culture and civilization of a people, cultural and esthetic experiences must be correlated with the development of these linguistic competencies.

In this syllabus,the organization of morphology and syntax assigned to each level is designed to give students a better control of the knowledge fundamental to the attainment of the desired reading competency. Since the manipulation of grammatical structures is an aid and a tool, not an aim *per se*, these structures are most effectively presented in contextual situations. Word meanings, too, are best learned contextually, rather than through the memorization of lists. Students can in this way develop a proper notion of the semantic range of words and word groups. However, it may be advantageous to teach the meaning of structure words in isolation, and to use concrete content words as a major source in the study of civilization. Vocabulary study provides the mastery of items selected on the basis of relative frequency in the readings selected. Word power is increased by familiarity with the significant principles both of Latin word formation and of the derivation of English cognates.

The one most important stimulus for learning is the interest of the learner; the reading selections chosen for each level should prove to be of high interest to the age and maturity level of the students.

To provide a well-articulated sequence, a chronological-historical framework has been chosen for the course of study. The dramatic development of Rome "from Myth to Mistress to Memory" is the challenging theme around which the readings are selected. A sensitive appreciation of the many facets of Graeco-Roman civilization is the most valuable foundation for understanding its continuing relevance for our own era.

Program of Study

Recognizing the need for a longer sequence of language study and the resultant trend toward beginning this study in the early secondary grades, the Latin syllabus committee recommends an expanded 6-year course of study along with the 4-year program. To provide for proper sequential development, the proposed curriculum is divided into five levels.

Level	6-Year Sequence	4-Year Sequence
I	Grade: 7-8	9
II	9	10
III	10	11
IV	11	12
V	12	

Since continuity and reinforcement are essential for foreign language study, classes at each level should receive instruction five periods a week of 30 minutes or more per period in grades 7 and 8, and at least 40 minutes per period in grades 9 and above. As new techniques of scheduling are introduced, instructional time equivalent to the above should be provided. Use of self-instructional techniques, materials, and equipment should be made to the extent necessary, possible, and desirable.

Separate non-Regents courses, e.g., Latin Heritage, may be developed locally for students whose linguistic interests and abilities are more limited. These courses, which are described separately in this syllabus, are meant to yield credit toward a local diploma, provided the local school wishes to issue such credit.

An optional course in Latin for specially gifted students may replace Levels IV and V following the recommendations in the Department publication entitled *Advanced Placement Program in Latin*.

Whenever possible, as in large school systems, reasonably homogeneous grouping of students should be established for the greatest advantage of all concerned.

Candidates for a Regents diploma must offer a minimum of three levels of Latin (equal to three academic years in grades 9-12) to satisfy the Group II requirement for a major sequence. Two units of credit toward a State Regents diploma accrue from passing the Latin Level II Regents examination, and an additional unit of Regents credit is granted for every level of further successful study, provided that the program follows the content of the State Syllabus, or follows the outline of a course which has been submitted to the Bureau of Secondary Curriculum Development (in accordance with established Department procedure) and approved. The passing of

the Regents examination, then, is necessary for satisfying the requirement for "major sequence" (Group II), but passing of the Regents examination is not required for achievement of credit toward a Regents diploma under Group III (elective).

It is expected that the use of this syllabus will help teachers, administrators, and guidance counselors to retain in the advanced study of Latin an increasingly higher proportion of students who complete Level I and pass the Regents examination at the end of Level II. This retention will, of course, mean larger classes at Levels III, IV, and V, and will tend to diminish the need for alternating the content of course offerings at the upper levels.

Course Descriptions

Paramount in planning this curriculum is the conscious aim to build a sequence from level to level that closely interweaves the student's increasing knowledge and use of the Latin language with experience in a program of readings in Latin which have been selected for their intrinsic value and interest. The long-established, monolithic courses have been altered because they tend to separate authors from the contemporary interrelation of their historical setting and because of problems concerning interest and appeal to intelligent American teen-agers, as well as problems of graded difficulty and sequential development. The sequential arrangement has endeavored to mold scattered and isolated *tesserae* into a single mosaic of the Roman World, with maximum appeal and major attention to the development of true skill in reading.

The theme chosen for this mosaic is the drama of Rome's evolution from an unknown, insignificant farm village into a teeming metropolis and prestigious center of world power. Among the cogent reasons for such a choice is the fortuitous manner in which extant texts fit into this design, and thus permit early use of primary sources. Some of the setting will have to be filled in through discussion and readings in English; but the essence of the program will be found in the wide range of sources suggested for reading either *in toto* or *in partibus*. The individual teacher is expected to select those texts which reflect the tone of the era as well as the interests and abilities of individual classes. It is understood that language difficulties and absence of original texts of closely graded progressive difficulty will require for some time the use of texts or selections which have been expertly reconstructed.

On the following pages the blueprint is drawn for the course content of Levels I through V. Culture and civilization have been very carefully related to readings in Latin. Many more reading selections, and even topics, are suggested than can be expected to be covered at most levels; the intent is to provide the teacher with the freedom of choice requisite for individualizing courses, as explained above. At each level, content areas which are deemed essential are so indicated.

In presenting the morphology and syntax suggested for each level, an attempt has been made to identify basic sentence patterns, and these patterns have been amply illustrated. The presentation is by no means exhaustive; the teacher will add or subtract as his judgment indicates, and he should keep in mind that appropriate reading selections will inevitably include some forms and structures before they need be assigned for reading mastery; a brief explanation at the time will suffice. There should be continuing attention to syntactic matters: basic sentence types, phrase and clause structure, and procedures of modification and subordination. It may be said that in the past many difficulties in reading Latin Have been due to relative neglect of syntax in favor of an understandable, but often too exclusive, preoccupation with morphology.

In the future, it will also be necessary to consider more carefully the relation of syntax to morphology and to phonology. The approach will vary with the kind of reading. More attention should be given to the phonological aspects of grammar when dealing with verse and drama.

Instruction at each level should contribute to a continuously developing knowledge of the principles of word formation and derivation. Groundwork in Latin word formation (roots, prefixes, and suffixes) should be done in Levels I and II; thereafter the basic principles should be reinforced and broadened. This knowledge is an important tool in increasing reading comprehension as well as providing a wide "recognition" vocabulary.

It would presumably be possible to increase homogeneity of pupil accomplishment by mandating at every level of the Regents course works to be read and even texts to be used (if State policies permitted). Certainly this would be an apparently easy way to achieve uniformity of vocabulary and grammar, perhaps even of thought. Instead, it has been thought preferable to give teachers and students maximum freedom within necessary boundaries. As a practical matter, it is believed that the varieties of materials available and suitable for the stated purposes will use essentially similar vocabularies and constructions. The increased breadth of reading and the increased attention to phonology, which this syllabus aims to make possible, should solidify a greater and earlier control of all elements necessary for improved reading skill.

Reading Materials

Reading materials suggested for each level are for the most part grouped around certain topics or areas of study felt to be appropriate for that level. A case in point is the subject of education. At Level I a general, rather sketchy, idea of Roman education may be gained through Latin readings, while at Level III it is possible to consider the importance of philosophy, literature, and rhetoric for the educated Roman.

More topics than can be covered in any one year have been suggested for each level, thereby enabling the teacher to vary his material from year to year according to the interests and ability of the class. In most instances, also, more passages have been suggested for each topic than can be expected to be used in any one year, in the hope that the teacher will vary the selections used with different classes. An energetic teacher should be able to find other passages or even other topics which he could use in satisfaction of the special interests of classes or of individual students.

The intelligent reader of these pages will then recognize that the many suggestions made throughout the syllabus are offered in the belief that each will select according to his possibilities and general preferences. He will recognize that all suggestions in any category cannot be adopted at once, and that the very process of rethinking his own practices in the light of current suggestions may be more important than actual acceptance of the suggestions.

To permit greater flexibility and to afford relaxation from the pursuit of a single idea or topic, a number of passages which do not fit well into any particular scheme have been included at the various levels. These may be used at the discretion of the teacher and according to the needs of each class.

Morphology and Syntax

Assigning specific items of morphology and syntax to specific levels at the beginning of instruction in Latin would be complicated by the following factors which would naturally influence selection of these items:

- The variety of textbooks and materials in current use;
- The differences in grade level at which the initial study of Latin is undertaken and their influence on the length of time to be spent on Level I, and
- The nature of Latin and the necessarily simultaneous occurrence of a fairly large number of language phenomena, the mastery of whose principles takes some time.

It seemed advisable, therefore, to embrace the morphology and syntax which are expected to be controlled by the end of Level II. Order of presentation (beyond some general recommendations which are offered below), emphasis, and amount to be covered in any block of school time will be left to the good judgment of the teacher.

In preface, it might be well to call attention to the statements on pages 5 and 6 concerning the role of syntactic considerations, and the possibly varied approach to the aspects of Latin grammar. Any listing of morphology and syntax, even at elementary levels, appears to result in a staggering load of material to be learned, if one does not keep in mind that the goal is the comprehension of Latin literature, that the grammar is not to be taught *in vacuo* or *per se*, but for reading, and will, therefore, in large part, devolve from reading. Nevertheless, fundamental, high-frequency items of morphology and syntax will require concentrated drill. An approach to grammar through similarity and contrast of grammatical elements can be very productive, and can lessen considerably the number of items required for memorization.

Let it be clearly understood at the outset that any recommendations for presentation of morphological items (e.g., horizontal versus vertical) or for techniques (e.g., pattern drills involving listening-speaking skills) are made in the conviction that they have value in implementing the teaching of "grammar for reading." This does not imply that other methods of presentation or other techniques are not effective. It is up to the teacher to make an honest appraisal of how effectively he is meeting the reading goal, before he either adopts or rejects a given approach. Perhaps a productive attitude is one which makes a thorough trial of a promising suggestion or idea on a limited basis before adopting it for across-the-board application. It is probable, too, that such a procedure will result in an eclectic methodology which will redound to the benefit of both teacher and student. Indeed, a skilled teacher could be expected to formulate plans and vary presentation according to an on-the-spot diagnosis of particular circumstances and problems.

Level I: Introduction

Since, for many students, the study of Latin is their initial formal contact with a language other than their own, the cornerstone of this experience must be the fact that Latin is a language and that this language is the key to understanding the people who spoke it.

In this syllabus the view is taken that the best preliminary to the study of Latin is an introduction to its pronunciation through listening, speaking, and reading aloud. Both structure and vocabulary should be introduced through context that is meaningful to the student. A horizontal presentation of high-frequency items of morphology and syntax assures a broad range of vocabulary and structures.

In Level I, the student becomes acquainted with the Romans by reading in Latin about the ordinary activities of their everyday life. At a later phase in this level, his reading is drawn from myths, legends, and fables which have an especial appeal and a continuing vitality.

It will be necessary at this level to use simple, but skillful, reproductions of original tales. There is no value in passages which do not reflect correct Latin sentence structure. Eventually, students should be able to read brief passages from Latin authors, and the use of a small amount of poetry is feasible. The teacher should take advantage of the appeal of verse and rhythm for younger students by reading to, and later with, the class some short poems or lines of verse, particularly those of an amusing nature.

Outlined on the following pages is the thematic content recommended for this level. Sources for accompanying reading selections are listed. Most available textbooks rely to a varying degree upon these same sources. The knowledgeable teacher is aware, however, of the limitations of most texts and of the need for supplementary materials. Note that the bibliography contains specific references in support of sources, and the inability to locate all or many specific items will not prevent achievement of general goals.

There are, in addition, specific items which the teacher may wish to refer to or use in a variety of ways; for adaptation to fairly simple passages to be read by the students, for documentary evidence of the ideas and ideals of the ancient Romans, or for the teacher's own information.

LEVEL I: CONTENT AND READING

VITA DIURNA

Family: members, names, daily routine
Clothing and food
Individual homes and *insulae*
Education of children
Books and letters
Roman calendar
Recreation: children's games; sports; *thermae*
Amusements: theater; public games

ORBIS TERRARUM

Geography of Italy and Greece
Topography of Rome: the seven hills; *Forum; Sacra Via; Campus Martius*
Travel: main Italian roads; vehicles; ships

DI DEAEQUE

Major Greek and Roman deities and demigods
Rituals and sacrifice
Festivals

Passages, stories, letters, dialogues and playlets written or adapted in authentic Latin style

*Sources:
Cicero: *Epistulae*
The younger Pliny: *Epistulae*
Martial: *Epigrammata*
Plautus and Terence: *Comoedia*
Petronius: *Cena Tremalchionis* (a satire on dining with a *nouveau riche*)

Sources:
Ovid: *Metamorphoses* and *Fasti*
Hyginus: *Fabulae*

For purposes of comparison and contrast, passages from the *Vulgate* may be used. Of special interest may be the comparison of

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* A listing of specific passages for topical reference follows this listing of authors and works.

the myth of Deucalion and Pyrrha with the Biblical account of the flood (Gen., 6-8). Pupils will probably be pleasantly surprised to discover how easily they can read the *Vulgate* after only a short acquaintance with Latin.

FABULAE

Fables
Adventure stories
Humorous tales

Sources:

Phaedrus: *Fabulae Aesopiae*
Gesta Romanorum
Historia Apolloni Regis Tyri
Historia Septem Sapientum
Mediaeval *Bestiaries*
Paulum Diaconus: *The Calf and the Stork, The Goat and the Flea*
Petrus Alphonsus
Jacques de Vitry: *Exempla*
Wright's *Latin Stories*
Odo of Cerinton

LEVEL I: TOPICAL REFERENCES*

CATULLUS

Carmina

XII.	Bad table manners
XIII.	An amusing dinner situation

CICERO

Epistulae ad Atticum

I.2	The birth of a son

Epistulae ad Familiares

VII.1	Cicero's low opinion of the public games
XVI.4	Cicero - master and friend
XVI.7	Cicero's concern for Tiro's health
XVI.25	Cicero's son writes to Tiro
XVI.31	Cicero's brother writes to Tiro

Epistulae ad Quintum fratrem

II.5.4	Progress report on Quintus's villa
II.14.2	Cicero offers to tutor his nephew

De Divinatione

II.54	What sort of writer produced the Sibylline books?

De Domo Sua ad Pontifices Oratio

XLI.109	A man's home is his castle

De Legibus

II.8-9	Religious laws

De Re Publica

II.3	A fortuitous choice of site for the home of future empire
II.5	The advantages of the site of Rome
11.6	The natural defenses of the city

GELLIUS

Noctes Atticae

I.12	Vestal Virgins
I.19	The Sibylline Books
IV.4	Customs in the slave market
XIII.11	Varro's views on banquets

LIVY

Ab Urbe Condita

I.18.6-10	Numa insists upon consulting the auspices before assuming the crown
I.20	Numa's institution of religion
V.21-23	War ritual attests to the Roman belief in the will of the gods as a dominating force in human affairs
X.40	Taking the auspices with chickens
XXV.1.6-12	Strained by the vicissitudes of war, the Roman people resort to foreign rites and superstitions

MARTIAL

Epigrammata

I.16	A book
I.29	Buy my book
I.32	I just don't like you
I.38	On reading aloud badly
I.43	False teeth
IX.68	Your school is noisy
X.62	Boys need a summer vacation

* The references given here (as for the other levels) are to specific items and passages which are pertinent to the content suggested; they are included to aid the teacher in search of source material.

PLINY

Epistulae

I.6	Hunting with notebook and stilus
I.15	Pliny scolds a friend who did not come to dinner
II.6	A shabby way to entertain
II.17	A model villa
II.18	Selecting a teacher
IV.13	Pliny helps endow a new school
V.18	The joys of country life
VI.4	Love letter to his wife
IX.6	Pliny's contempt for the races
IX.7	Two villas
X.33	Fire department needed
XIII.16	Humanity toward slaves

QUINTILIAN

Institutio Oratoria

I.1 *passim*	Childhood education. The importance of environment; his nurses and *paedagogi* must speak correctly and be of good character. Early start in foreign language. Best time to start school. Games and rewards in early education.
I.2	Comparative merits of private and public instruction
I.3.14	Corporal punishment condemned
I.10	Need for a variety of subjects
II. *passim*	Promotion to the school of rhetoric Duties of teachers and pupils. Beginners should have the best teachers. The curriculum of the school of rhetoric.

SENECA

Epistulae Morales ad Lucilium

VII.	Seneca condemns gladiatorial shows.
XLVII.	How to treat slaves

Level II: Introduction

The framework for the content of Level II takes us from the mythological and legendary origins of Rome through the historically documented period of the second century B.C. Thematic concentration is on the struggle against tyranny, the infancy of the Republic, the internal contention among the "orders," the extension of Rome's control over Italy, Roman *pietas*, *officium*, and *virtus* exemplified in stories of early Roman heroes, the city-state's rapid progress toward Empire in the Mediterranean orbit, and the impact of foreign contact and conquest upon the social and intellectual life of Rome.

The availability of materials in Latin appropriate to these topics and within the student's range of linguistic competency makes this theme a fortunate choice. The task of finding texts and readers, well-adapted where necessary, should not be difficult. Above all, at no point should reading in English take precedence over reading in Latin and the activities necessary for the development of a high degree of skill in reading Latin.

HISTORIA ROMANORUM	
Early Roman history from the Trojan War to the expulsion of the kings - from myths and legends to historical sources	Readings based on the Trojan War cycle and the coming of Aeneas to Italy Legends of Romulus and Remus, the kings of Rome, and early Roman heroes *SOURCES: Eutropius, Livy, Florus, Paterculus, Gellius
The Roman Republic from its organization through the second century B.C. *Res Gestae domi militiaeque* *Imperium:* expansion of power throughout Italy and the Mediterranean *Libertas:* development of government; wars for civil rights; patricians versus plebeians; *cursus honorum* *Permutatio:* effect on Rome of the growth of her *imperium*	Readings about *viri illustres* and *mores Romani* based on or adapted from the sources listed below *SOURCES Eutropius, Livy, Florus, Nepos, Gellius, Paterculus
HISTORIA LITTERARUM	
Brief survey of the development of Latin literature	Adaptations of the plays of Plautus *(Captivi, Curculio, Mostellaria)* and Terence *(Adelphoi)* Selected poems of Catullus and Martial Selections from Medieval and Renaissance Latin prose and poetry

*A listing of specific passages for topical reference follows this listing of authors and works.

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LEVEL II: TOPICAL REFERENCES

BEDE

Historia Ecclesiastica Gentis Anglorum

II.1	How Christian missionaries came to be sent to Britain

CICERO

Cato Maior De Senectute

IV.10-11	Quintus Fabius Maximus

EINHARD

Vita Karoli Magni

	Charlemagne's studies and educational ambitions

EUTROPIUS

Breviarium

I.1-8	The founding of Rome and the early kings
I.12	Creation of the dictatorship
I.15	Coriolanus
I.17	Cincinnatus
II.11-14	Pyrrhus
II.25	Regulus
III.1-23	The second Punic War

FLORUS

Epitomae

I.1	Seven kings of Rome
I.18	The first Punic War

GELLIUS

Noctes Atticae

I.14	Fabricius will not be bribed
I.17	Xanthippe
I.23	Why Roman boys were excluded from the senate
I.24	Epitaphs of three poets
II.24	Ancient frugality; early sumptuary laws
III.3.14-15	Where Plautus and Naevius wrote their plays
III.9	The horse of Seius
IV.18	The Elder Scipio
V.2	Bucephalas
V.5	Hannibal's jest at the expense of Antiochus
V.14	An eye-witness account of Androclus and the lion
VI.8	The boy and the dolphin
VI.18	Hannibal sends ten prisoners to Rome under oath
IX.13	Manlius Torquatus

LIVY

Ab Urbe Condita

I.7.1-7	The story of Cacus
I.16	The death of Romulus
I.24-25	The Horatii and the Curiatii
I.39	Servius Tullus destined as a child by divine portent to be king
II.1	New republic, new liberty
II.5.1-5	Formation of an island in the Tiber

LIVY (continued)

II.10	Horatius at the bridge
II.12	Mucius Scaevola
II.13	Cloelia
II.32	Secession of the plebs; how Menenius Agrippa persuaded them to return
II.33.1-2	Patricians and plebeians compromise
II.40	Coriolanus
III.26-29	Cincinnatus
V.47	The sacred geese save Rome
IX.30.5-10	Flute-players employed at sacrifices go on strike
XXI.4	The character of Hannibal
XXI.28.5-12	Transporting Hannibal's elephants across the Rhone
XXII.7.6	How Rome received the news of a disastrous defeat
XXXIX.6.7-9	Foreign luxuries introduced by the army from Asia

MEDIEVAL HYMNS

Dies Irae
Stabat Mater
Te Deum
Veni, Sancte Spiritus

MEDIEVAL SONGS

Cambridge Songs: Selections
Carmina Burana: Selections
Gaudeamus Igitur

NEPOS

De Viris Illustribus
XXIII.*passim* Hannibal
XXIV.*passim* Cato

PATERCULUS

Historia Romana
I.8 Olympic games
I.12 Carthage destroyed

SALLUST

Bellum Catilinae
9 The good old days
10-12 Effects of her conquests on *mores Romani*

Levels I and II: Morphology and Syntax

The morpho-syntactic content for Levels I and II is itemized herein. The time for presentation of any single item may vary greatly from teacher to teacher, and from text to text, and it is for this reason that the levels have not been separated.

Following the itemization is a suggested method of presenting morphology and syntax through the use of basic sentences which illustrate essential patterns and which lend themselves to drilling and practicing the variations of structure. The technique would eliminate the memorization of multiple discrete items (many of which might not be met frequently enough in reading to merit the time spent); it would eliminate over-analysis and over-concern with terminology and would stress functional use of the language in contextual situations. It is in essence a technique for teaching "grammar for reading."

In the beginning, basic patterns should be presented through multisensory media and practiced orally. Through such practice the student can learn the sounds and simple grouping patterns of Latin; he can comprehend a statement, a command, or a question in Latin aurally, and respond to this stimulus orally or kinetically. Aural-oral drills involving simple patterns are less time-consuming than written drills, and add interest and variety to daily classroom procedure. The listening-speaking skills thus developed will be put to use when the student is ready to read aloud,with proper grouping and emphasis,the passages selected for study. They will be indispensable to the proper study of poetry as well as of oratory.

But it should be made clear that there comes a point in the study of basic patterns where they should be presented, drilled, and practiced visually, for they involve more complex structures which are to be recognized and understood in the reading of Latin. As a student progresses into more advanced levels, the basic sentence technique presented visually can be applied to patterns of word arrangement for emphasis, balance, contrast, and clarity, and to the fine points which lead the reader to a step beyond comprehension - namely, to insight.

Morphology

Nouns

Regular nouns of the five declensions

Irregular nouns: *domus*, *nemo*, *vis*

Locatives

Adjectives

Regular adjectives

The irregular genitive and dative singular of adjectives like *solus*

Demonstrative, intensive, possessive, reflexive adjectives

Comparison of adjectives, regular and irregular, and the declension of the comparative

Numerals

Cardinal numbers: *unus* to *viginti*, *centum* and *mille*

Ordinal numbers: *primus* to *decimus*

Declension of *unus*, *duo*, *tres*, *milia*

Pronouns

Demonstrative, intensive, indefinite (*aliquis*, *quidam*), interrogative, personal, relative, reflexive pronouns

Adverbs

Formation and comparison

Verbs

All tenses of the indicative and subjunctive, active and passive, and the present active imperative of the four regular conjugations

All tenses of the indicative and subjunctive of deponent verbs of the four conjugations

All tenses of the indicative and subjunctive of the following irregular verbs: *sum*, *possum*, *eo*, *fero*, *fio*, *volo*, *nolo*; present active imperative of *eo*, *fero*, *nolo*

Formation of the infinitives except the future passive

Formation and declension of the participles; contrast between future passive participle (gerundive) and the gerund

Syntax*

Rules of Agreement

Finite verb with its subject (1, 3, 14, 21)

Adjective with noun (5)

Appositive (10)

Relative pronoun (24)

Uses of Cases

Nominative:
- Subject of the finite verb (1)
- Predicate nominative (4)
- Predicate adjective (6)

Genitive:
- Possessive (23)
- Partitive (23)
- With *cupidus* and *causa* (31)
- Descriptive

Dative:
- Indirect object (19)
- With adjectives: *aequus, amicus, inimicus, gratus, similis, dissimilis, par, proximus, finitimus, idoneus, propinquus* (34b)
- With compound verbs: *praeficio, praesum, praesto, infero* (34a)
- With special verbs: *credo, impero, mando, resisto, studeo, pareo, persuadeo*
- Purpose (34c)
- Reference (as used in double dative construction) (34c)
- Agent with the future passive participle (33)
- Possession (34d)

Accusative:
- Direct object (2, 10)
- Duration of time and extent of space (12)
- Place to which (12, 32)
- With certain prepositions (12)
- Subject of the infinitive (22)

Ablative:
- Place where (11, 32)
- Place from which (11, 32)
- Time when or within which (11)
- Comparison (28)
- Accompaniment (11)
- Manner (11)
- Cause (35c)
- Personal agent (15)
- Means (11)

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* Numbers refer to the basic sentences in the following section which illustrate the syntactical item.

With certain prepositions (11)
Description (35a)
Respect (11)
With deponents *utor* and *potior* (35c)
Ablative absolute (27)
Degree of difference (35b)

Vocative (9)

Locative (32)

Syntax of the Verb

Indicative mood

Independent clauses (25)
Declarative and interrogative (13)
Dependent clauses
Relative (24)
Concessive (25b)
Causal (25c)
Temporal (25a, 29d)

Infinitive

Complementary (22)
Subject or object of a finite verb (22)
Main verb in indirect statement (30a)

Imperative, present active (9)

Subjunctive

Independent usage (for introduction to the mood) (29a)
Clauses of purpose (29b, 30c, 39)
Adverbial (29b)
Relative (29b)
Substantive (indirect command) (30c)
Causes of result (29c)
Cum clauses (29d)
Circumstantial
Causal
Concessive
Indirect question (30b)
Sequence of tenses (29b, 29c, 30b)

Use of gerund and gerundive (31, 33, 39)

Participles

Attributive use of present and perfect (26)
Future active participle to express future time (26)
Future passive to express obligation or necessity (33)

Use of Adjectives

Attributive and predicate uses
Substantive use (17)
Distinction between *suus* and *eius, eorum*; distinction between *ipse* and the reflexive pronoun

Use of Pronouns

Principal uses of the types listed under morphology (8)

27 888

Basic Sentence Patterns

1. Noun subject and verb (transitive or intransitive)

   a. Canis est. — Est canis.
   Equus currit. — Currit equus.
   Monet vir. — Vir monet.

   In making substitutions for drill purposes, introduce nouns of all declensions in a systematic manner, giving particular emphasis to the third declension, which yields nouns of high frequency. Greater variety and interest are thus permitted.

   b. Canis nōn est. — Nōn est canis.
   Equus nōn currit. — Numquam currit equus.

   The patterns in *a* can be transformed immediately to the negative with *nōn* and, in some sentences, *numquam*.

2. Noun subject, direct object, and verb

   Vir frātrem monet. — Monet vir frātrem.
   Vir monet frātrem. — Frātrem monet vir.
   Frātrem vir monet. — Monet frātrem vir.

   Use word order variations that do not change meaning, but emphasis. At the same time, bear intonational considerations in mind. This procedure illustrates the important difference between English and Latin word order. Emphasis is given a position at the beginning and end of the sentence; subject and direct object functions and positions are signaled by morphological markers and by word relations.

3. Verb with pronoun subject indicated or suggested morphologically; addition of a direct object.

   Est.
   Currit.
   Labōrat.
   Dīcit.
   Flūmen videt. Videt flūmen.

   The subject is not expressed, but indicated by the verb ending. Case misunderstanding with the neuter noun is obviated through semantic considerations.

4. Subject, linking verb, predicate nominative

   Mīles est victor. — Est mīles victor.
   Cōnsul fit dictātor. — Fit cōnsul dictātor.

5. Adjective modifiers

Pater meus manet.
Rēx bonus regit.
Magnus equus currit.
Vir sapiēns frātrem miserum monet.
DIligentem laudat magister discipulum.

Basic sentence patterns already employed may be expanded by the addition of adjectives in a variety of positions.

6. The predicate adjective

MIles est fortis.	MIles fortis est.
Oppidum est pulchrum.	Oppidum pulchrum est.

7. Subject, adverb, and verb

Equus celeriter currit.
Diū labōrat servus.
Vīvit vir miserē.

8. Replacement of nouns by pronouns (particularly, at this point, demonstrative)

Is est.
Illa vocat.
Hic est victor.
Monet frātrem ille.
Vir eum monet.
Pater fābulam narrat: fīlius eam amat.

The reported frequency of *is, ille, hic* would indicate an early introduction of these demonstratives as pronouns, and thus preclude difficulty which students tend to experience in recognizing the simple personal pronoun function of these items. In drilling this item, expansion might be effected by adding the intensives *ipse, īdem,* and the indefinites *aliquis* and *quīdam.* Since case usage is limited at this early stage, irregular forms associated with these words would not pose any problem. Here also is opportunity for substitution of pronoun to facilitate clear understanding of the principle of grammatical gender; the pupil, for example, will learn that "it" in Latin can be *is, ea,* or *id.*

9. Imperative and vocative

Venī celeriter, mī fīlī!
Līberā servōs, domine!
Labōrāte cum studIo, puerī!
Dēfendit patriam, civēs!

Although the imperative is not met very frequently in reading, it is easily learned by the student and can be useful in aural-oral work in the classroom.

10. Appositives

Subject / Appositive / Verb

Subject / Direct Object / Appositive / Verb

Frāter tuus, dux clārus, mīlitēs laudat.
Populus Cicerōnem, ōrātōrem, audit.

11. Ablative phrases

Mīles cum hoste pugnat.
Mīles gladiō pugnat.

Mīles magnā cum virtūte pugnat.
Mīles cum virtūte pugnat.
Mīles magnā virtūte pugnat.

Tumultus est in viā.
Custōs altō in murō stat.
Lēgātum ā prōvinciā mittit.
Vīlla ab agrō longē abest.
Animal dē monte currit.
Animal sub terrā habitat.

Aestāte in Graeciā manet.
Brevī tempore viam mūnit.

Pater, nōmine Marcus, nōbilis est.
Puer amīcōs celeritāte superat.

Although in Latin the case marker often signals the ablative function without the preposition being expressed, English, in contrast, would normally use a preposition. Other prepositions that govern the ablative may be treated as lexical items (e.g., *sine*).

12. Accusative phrases

Animal ad montem currit.
Exercitus iter in oppidum facit.
Exercitus sub montem prōcēdit.

Vīlla magnum spatium abest.
Tōtam aestātem in Graeciā manet.
Frūmentum trāns flumen portat.

Remarks made above with regard to ablatives apply equally to the accusative patterns used here.

13. Direct questions

Scrībitne Marcus?	Scrībit. Nōn scrībit.
Frātremne monet?	Frātrem monet. Nōn monet frātrem. Fīlium, nōn frātrem, monet.
Nōnne est mīles fortis?	Est. Fortis est. Mīles est fortis.
Num periculum est?	Minimē. Nōn est perīculum. Nūllum perīculum est.
Quid est?	Canis est.
Quis scrībit?	Marcus scrībit.
Ubi manet pater meus?	In urbe manet.

14. Transformation to the plural

a.	Canis est. Equus currit. Frātrem vir monet.	Canēs sunt. Equī currunt. Frātrēs virī monent.
b.	Videt flūmen. Audit ōrātōrem. Pellit canem.	Vident flūmen. Audiunt ōrātōrem. Pellunt canem.
c.	Videt flūmen. Audit ōrātōrem. Pellit canem.	Videt flūmina. Audit ōrātōrēs. Pellit canēs.
d.	Puer est fēlix. Videt flūmen. Monet vir sapiēns frātrem.	Puerī sunt fēlīcēs. Vident flūmen. Monent virī sapientēs frātrem.

Much variation is possible here. All words in a sentence may be changed, as in *a* above; the verb or direct object may be changed, as in *b* and *c;* a specific slot may be indicated, as in *d,* where one change might necessitate another change for proper agreement.

15. Transformation from active to passive voice

a.	Puer videt. Māter laudat.	Puer vidētur. Māter laudātur.

Contrastive presentation is very effective. Here the verb is transformed from active to passive, and the meaning of the sentence is also altered.

b. Vir frātrem monet. — Frāter ā virō monētur.
Pater amīcum fidēlem laudat. — Amīcus fidēlis ā patre laudātur.

Here the transformation from active to passive is performed without altering the meaning of the sentence. The ablative of personal agent is introduced.

c. Perīculum puellās terret. — Puellae perīculō terrentur.
Puerī puellās terrent. — Puellae ā puerīs terrentur.

Here there is transformation from active to passive with the addition of contrast between the personal and nonpersonal ablative.

If other tenses have been introduced, the above patterns may be used for transformation exercises involving the other tenses.

16. Deponent verbs

Rēx dīcit.	Rēx loquitur.
Ibi manet pater trēs diēs.	Ibi morātur pater trēs diēs.
Populus perīculum timet.	Populus perīculum verētur.
Miser fortūnam fert.	Miser fortūnam patitur.
Mīlitēs mīlle passūs prōcēdunt.	Mīlitēs mīlle passūs prōgrediuntur.
Ex urbe cōnsul exit.	Ex urbe cōnsul ēgreditur.

Once the student is familiar with the formation of the passive (present indicative, third person), deponent verbs may be introduced. The use of parallel sentences, contrasting regular and deponent verbs of somewhat similar meaning can be effective.

17. Adjectives used as nouns

Hī omnēs adsunt.
Haec omnia fīunt.
Nostrī pugnant.
Sua omnia portant.
Vēra dīcit.
Multa dīcit.
Pauca dīcit.
Bonī eum laudant.

Students should become familiar with the frequent substantive use of the adjective in contrast with the English use of a specific noun (e.g., *Magna sperat.* He has high hopes) or of the adjective with nouns "men" and "things" (e.g., *Multī adsunt.* Many men are present).

18. Transformation from present tense to other tenses

It is generally agreed that the frequency of the perfect tense merits its introduction after the present, but the order of presentation of other tenses will depend largely on the factors mentioned in the introduction.

19. The indirect object expressed in the dative

Puer cibum canī dat.
Magister puerō tabulam mōnstrat.
Vir aliquid fīliō dīcit.

20. The indirect object of intransitive verbs expressed in the dative

Cīvēs lēgibus aequīs student.
Cīvēs bonī lēgibus pārent.
Hoc puellīs nōn placet.
Haec rēs hominibus nocet.
Dux suīs persuādet; mīlitēs eī crēdunt.

The intransitive nature of the special verbs which require the dative should be stressed. In more advanced reading students will then understand more easily the impersonal forms these verbs take in the passive.

21. Transformation from third person to first and second persons

Portatne magister librum?	Minimē.	Ego librum portō.
Legitne soror tua librum?	Minimē.	Ego librum legō.
Auditne verba magistrī puer?	Minimē.	Ego verba magistrī audiō.
Monetne tē frāter tuus?	Minimē.	Ego eum moneō.

The introduction of the personal pronoun (in an emphatic position, of course) with the new personal ending is devised to permit its use in further pattern drills. The next step would involve patterns that do not express the pronoun subject. In a similar manner the second person can be presented, and then the plurals. Once the active endings are mastered, transformation to the corresponding passive forms can take place.

22. The present infinitive; subject accusative

Errāre est hūmānum.
Iūcundum est amīcōs habēre.
Vidēre est crēdere.

Vir labōrat.
Vir labōrāre potest.
Vir vidērī potest.

Vir labōrāre vult.
Vir laudārī cupit.
Vir labōrāre coepit.
Vir sequī potest.

Vir servum labōrāre iubet.
Vir eum labōrāre iubet.
Vir opus cōnficī iubet.

23. The genitive

Liber magistrī nōn est in mēnsā.
Frātris fīlius ad Graeciam nāvigat.
Magna pars exercitūs oppidum relinquit.

"Quid novī?" rogat pater.
Satis pecūniae nōn habet servus.
Nihil est reliquī.

24. Introduction of subordinate clauses: relative clauses with the indicative

a. Canis ferus puerum terret.
Populus rēgem bonum amat.
Cōnsul omnēs senātōrēs convocat.

Canis quī ferus est puerum terret.
Populus regem quī bonus est amat.
Cōnsul omnēs quī sunt huius ōrdinis convocat.

The models above are used to illustrate the adjectival nature of the relative clause.

b. Est dominus quī canem habet.
Est puella quae canem timet.
Est animal quod puellam terret.

These models are used to clarify the principle of agreement of the relative pronoun with the antecedent.

c. Spectat epistulam quam mater scrībit.
Est ūna via quā puer ad lūdum it.
Amīcus quōcum puer ambulat est Graecus.
Vir laudat auctōrem cuius opus legit.
Puer cui magister praemium dat dīligēns est.

These models are used to show how the case of the relative pronoun is determined.

25. Adverbial clauses with the indicative

a. Temporal

Cum māter adest, līberī nihil timent.
Dum haec geruntur, agricolae agrōs relinquērunt.
Id ubi audīvit, discessit.
Id postquam audīvit, discessit.

At more advanced levels, *ut*, *cum prīmum*, and *simul ac* may be substituted for *ubi* and *postquam*.

b. Concessive

Quamquam magnam pecūniam habet, tamen nōn est laetus.
Quamquam fessī sunt, tamen dormīre nōn possunt.
Etsī flūmen est lātum, mīles tamen id trānsit.

c. Causal

Quod aegra est, iter facere nōn poterit.

26. Participles

a. Puer clāmāns discessit.
Puerum clāmantem audīvimus.

Discēdēns ab agrīs agricola lupum vīdit.
Agricolam ab agrīs discēdentem vīdimus.
Lupus ab agricolā discēdente vīsus est.

Mīles vulnerātus ē proeliō discessit.
Mīlitem vulnerātum ē proeliō portāvērunt.

Hīs rēbus adductus, domō discessit.
Puellae, ā puerīs perterritae, in casam currunt.

Agricola ab agrīs discessūrus fīliōs vocāvit.
Fīliī a pātre vocātī ab agrīs discessūrī sunt.

Arma ā patre accepta conservāvit.
Arma fīliō ad proelium discēdentī dedit pater.

The patterns above stress the agreement of the participle with the word (expressed or not expressed) it modifies and the time relationship between the participle and the finite verb of the sentence.

b. Haec locūtus, magister puerōs dīmīsit.
Ibi trēs diēs morātus, Etrūriam petivit.
Tumultum veritus, magistrātus portās clausit.

Special attention should be given to the active force of the perfect participle of deponent verbs. This participle is nicely translated by the present tense in English.

27. Ablative absolute

Litterīs acceptīs, māter fīliōs convocāvit.
Hīs auditīs, iuvenēs discessērunt.
Eō duce, rēs bene gesta est.
Mē auctōre, puellae dona amīcīs dedērunt.
Insciente patre, līberī in silvās iērunt.

28. Comparison of adjectives and adverbs

a. Ūnus puer fēlix est; alter puer, fēlīcior; sed tertius, nōmine Marcus, est fēlīcissimus.
Ager Sēquanus erat optimus huius regiōnis.
Nihil melius vīdit.

b. Quī ōrātor Rōmānus erat clārior Cicerōne?
Eurōpa minor est quam Asia.
Patria mihi vītā cārior est.
Virum fortiōrem quam amīcum meum numquam vīdī.

c. Hoc saepissimē dīxī.
Senectūs est nātūrā loquācior.
Ille vir, fortissimus et amantissimus reī pūblicae, laudem merētur.

The examples in *c* illustrate the use in Latin of the comparative to denote an excessive or considerable degree (corresponding to the English "too _____" or "rather _____"), and of the superlative to express a very high degree or eminence without making a specific comparison.

d. Nāvēs quam plūrimās aedificārī iussit.
Rem frūmentāriam quam celerrimē comparāvit.
Praesidium quam amīcissimum circum sē tenuit.
Petīvit auxilium ab amīcō cui quam maximē cōnfidēbat.

29. Introduction to the subjunctive

a. Independent use:

Timeat victōrēs!	Nē timeat victōrēs!
Timeāmus victōrēs!	Nē timeāmus victōrēs!
Sit finis bellī!	
Utinam esset finis bellī.	
Utinam tēcum īre potuissem.	

Subjunctive tense formation can be taught through short sentences illustrating independent uses. Here also is opportunity to develop the concept of the subjunctive mood. In the patterns above, the subjunctive represents a verbal activity as willed or desired.

b. Purpose clauses

Hoc facit ut patriam dēfendat.
Hoc fēcit ut patriam defenderet.

Hoc facit nē patria oppugnētur.
Hoc fēcit nē patria oppugnārētur.

Hoc facit quō patria fortius dēfendētur.

Hoc facit eō consiliō ut cīvēs moneantur.

Eōs mittit quī patriam dēfendant.
Eōs mīsit quī patriam dēfenderent.

It may seem to the teacher that too many types of purpose clause are given here. However, if he keeps in mind that the goal is recognition when met in reading, he will realize that after several examples of each type, the student will have little difficulty in comprehending the intent of the clause.

c. Result clauses

Tanta erat caēdes ut paucī effugerent.
Iter est tam difficile ut prōcēdere nōn possint.

d. *Cum* clauses

Cum Caesar in Galliam vēnit, prīncipēs erant Haeduī.
Caesar cum esset in Galliā, rūmorēs dē principibus audīvit.

A helpful device for distinguishing between temporal and circumstantial clauses is to determine whether the action expressed by the independent verb would have taken place, if the action in the *cum* clauses had not occurred. In the first sentence above, the statement about the leadership of the Haeduans was true whether or not Caesar had arrived in Gaul. In the second example, it was only by being in Gaul that Caesar heard the current gossip about the leaders.

Cum urbem dēfendere nōn possent, auxilium petīvērunt.
Quae cum ita sint, auzilium petunt.

Cum urbem dēfendere nōn possint, tamen auxilium nōn petent.
Cum iter facere posset, tamen in urbe mānsit.

30. Indirect Discourse (*Ōrātiō Oblīqua*)

A reported statement, command (wish) or question in Latin is expressed by a dependent noun clause. It might be well to treat these noun clauses as a unit. Again, it is more essential for the student to be able to recognize the different modes of expression for statement and reported statement, question and reported question, command and reported command, than to learn how to label them. As with other items, once the student understands and recognizes the structure, he may be told, in passing, the various terminologies which are used in standard grammars.

a. Indirect statement

Exercitus, inquit, est in Asiā.
Quid dīcit?
Dīcit exercitum esse in Asiā.

Exercitus, inquit, est in Asiā.
Quid dixit?
Dīxit exercitum esse in Asiā.

Exercitus, inquit, in Asiam ībit.
Quid dīcit?
Dīcit exercitum in Asiam itūrum esse.

Exercitus, inquit, in Asiam nōn ībit.
Quid dīxit?
Negāvit exercitum in Asiam itūrum esse.

Opus, inquit, iam cōnfēcī.
Quid dīcit?
Dīcit sē opus iam cōnfēcisse.

Dependent noun clauses reporting statements in Latin are objects of *verba sentiendī ac dēclarandī*, expressed or understood. Their verbs are expressed in the infinitive with subject accusative. The tense of the infinitive is determined in reference to the verb on which it depends.

b. Indirect question

Quis est?	Quid rogās?	Rogō quis sit.
Quid facit?	Quid rogās?	Rogō quid faciat.
Quid fēcit?	Quid quaeris?	Quaerō quid fēcerit.
Quō in agrō equus currit?	Quid quaesīvit?	Quaesīvit quō in agro equus curreret.
Cūr nōn pervēnērunt?	Quid rogāvisti?	Rogāvimus cūr nōn pervēnissent.

c. Indirect command

Dēfendit patriam, mīlitēs!
Quid imperāvit?
Mīlitibus imperāvit ut patriam dēfenderent.

Lege studiōsē hunc librum.
Quid hortātur?
Mē hortātur ut hunc librum studiōsē legam.

Utinam nē hoc faciās.
Quid tibi persuāsit?
Mihi persuāsit nē

31. The gerundive and gerund

Magna spēs capiendī oppidī erat.
Oppidī capiendī causā vēnērunt.
Oppidī capiendī cupidī sunt.

Ad eās rēs cōnficiendās dux dēligitur.
Ad eās rēs cōnficiendās vēnērunt.

Locus castrīs mūniendīs idoneus petitur.

Cicerō dē imperātōre dēligendō dīxit.
Est vir in rēbus gerendīs acer et industrius.

Caesar finem loquendī facit.
Hoc loquendō perfēcit.
Tum ad respondendum surrēxit.

Because of the limitations of the Latin gerund and the tendency in Latin to avoid the direct object with the gerund, it seems wise to have the student master the gerundive thoroughly first; gerunds, then, will be easily recognized and understood.

32. Locative; place expressions without prepositions

Erat aut Rōmae aut Athēnīs.
Erat aut domī meae aut domī tuae.
Bellum terrā marīque geritur.
Mīlitēs domum redeunt.
Domō discessit; Brundisiō ēgressus, Athēnās nāvigābit.

33. Expressions of necessity, duty, or obligation

Hoc facere dēbēs.
Hoc tē facere oportet.
Tibi hoc faciendum est.
Hoc fierī et oportet et opus est.

34. Other dative uses

a. With special compound verbs

Exercituī praeest.
Senātus eum exercitui praeposuīt.
Is exercituī praefectus est.
Populō Rōmānō bellum intulērunt.

b. With special adjectives

Finēs eōrum proximī Ōceanō fuērunt.
Quid simile illī bellō fuit?
Liber puerīs grātus est.
Erat omnibus amīcus.

c. Double dative

Cōpiās praesidiō nāvibus relīquit.
Cōpiās reī pūblicae subsidiō oppidānīs mīsit.
Haec rēs tibi magnō ūsuī erit.

Haec rēs eīs magnō impedīmentō erat.
Haec res salūtī nōbīs erit.

d. Possession

Mihi liber est.
Mihi potestās est meditandī.

35. Other ablative uses

a. Description

Erat vir summā grātiā inter suōs.
Sunt virī bono animo.
Puella eximiā formā intravit.

b. Degree of difference

Paucīs ante diēbus ab urbe discessit.
Paulō post ab urbe discessit.
Paulō ante domum revertit.
Multo felīcior quam amīcus est.

c. Cause

Suā fortitūdine mīles laudandus est.
Helvētiī magnō dolōre afficiēbantur.

d. With certain deponents

Eō frumentō ūtī minus potuit.
Imperiō potīrī non potuit.
Eōdem consiliō ūsus, domō profectus est.

36. Parenthetical clauses and clauses of comparison with *ut*

Ut puerī solent, ita ē lūdō clāmantēs ērumpunt.
Multī, ut erat dictum, ad colloquium vēnērunt.
Plurimī, ut docuimus, ad colloquium vēnērunt.
Plurimī, utī suprā demonstrāvimus, ad colloquim vēnērunt.

37. Impersonal passive of intransitive verbs

Ubi eō ventum est, ducēs convēnerant.
Diū et acriter pugnātur.
Tibi persuādendum est.
Intellēxit ultrō ad sē venīrī

38. Connective relative pronouns (and adjectives) used demonstratively

Quō cum cōnspexisset, tumultum timuit.
Quae rēs maximē fuit opportūna.
Quā rē nūntiātā, sē dedērunt.
Quōrum adventū, bellum gerere cōnatur.
Quod ubi vīdit, amīcōs convocāvit.
Quibus adductīs, eōs in fidem recēpit.

39. Expressions of purpose; a contrast

Lēgātum mittit ut pācem petat.
Lēgātum mittit quī pācem petat.
Lēgātum mittit ad pācem petendam.
Lēgātum mittit pacis petendae causā.
Lēgātum auxiliō mīlitibus mittit.

Other means of expressing purpose, if met in the student's reading, may be added (e.g., *quō* with the comparative and the supine).

LEVEL III: Introduction

At no point in the student's study of Latin does reading content have a greater potential for relevance than at Level III. At an age and in an era when the student is acutely aware of the turbulence of his own time, he will be introduced to Rome's era of turbulence. Mainly through his exposure to pertinent works of Cicero, Caesar, and Sallust will the student gain insight into the political, social, and economic life of this epoch, and its ramifications as "lessons of history" applicable to the society in which he is soon to become, if not a leader, at least an intelligent, contributing citizen.

The focus of the reading content of this level is on the events and personalities of the last century of the Roman Republic (133-43 B.C.). By treating the period as a whole instead of working with the writings of one author exclusively, the teacher will be able to give the students some insight into the trends and movements as well as the complex relationships among the forceful personalities of the age.

An important asset in the comprehension of this age is a knowledge of the prominence of rhetoric in the education of a Roman citizen and the role of oratory as a medium of mass communication. From time to time, for further enrichment and a change of pace, it would be interesting to turn from such active political figures as Cicero, Caesar, and Pompey to Catullus and Lucretius, who belong historically to the period, but who, in sharp contrast, represent an individualism and an aloofness from and indifference toward their political ambience.

At least one of the shorter orations of Cicero (e.g., *In Catilinam I*, *Pro Marcello*) should be read *in toto*, to enable the student to receive the full impact of both its content and its style. The selected passages in the suggested readings have been chosen for their value as a primary source to illustrate the point at issue.

LEVEL III: CONTENT AND READING*

THE AGE OF REVOLUTION

Background Issues
- The Gracchi and agrarian reform
- Marius and military change
- Sulla and domination

SOURCES
- Cicero: *Pro Sexto Roscio*
- Florus: *Epitomae*
- Livy: *Periochae*
- Sallust: *Bellum Catilinae, Bellum Jugurthinum*
- Velleius Paterculus: *Historia Romana*

Politics in Practice

Roman ideals
- Education for leadership: *vir bonus dicendi peritus*
- Rhetoric: *persuadere, delectare, demonstrare*
- *Humanitas*

SOURCES:
- Cicero: *Brutus, De Optimo Genere Oratorum, De Oratore, Orator, Pro Archia*
- Quintilian: *Institutio Oratoria*

Roman Reality

Emerging problems
- *Factiones* and elections: A study in power politics
- Foreign affairs: A study in blunder, corruption, and aggression

SOURCES:
- *Commentariolum Petitionis*
- Caesar: *De Bello Gallico*
- Cicero: *De Imperio Pompei, Epistulae, In Verrem, Pro P. Sestio*
- Gellius
- Pliny: *Epistulae*
- Sallust

*A listing of specific passages for topical reference follows this listing of authors and works.

Increasing tensions

Senatus: A study in complacency
Equites: Private enterprise and public contracts
Plebs Romana: A study in exploitation

SOURCES:
(as on preceding page)

Patriots and Empire Builders

Pompey: Military genius, inept politician
Cicero: *Novus homo, Dux togatus, Pater Patriae*
Caesar: Master strategist *domi militiaeque*

SOURCES:
Caesar: *De Bello Civili, De Bello Gallico*
Cicero: *De Provinciis Consularibus, Epistulae, In Catilinam I-IV, Pro Marcello*
Nepos
Suetonius

LEVEL III: TOPICAL REFERENCES

CAESAR

De Bello Gallico (unadapted)

I.1-12, 23-29	Helvetian campaign
I.33-53	War with Ariovistus
II.16-28	The battle with the Nervii
III.7-16;17-19	The Veneti; the Venelli
IV.20-36	First expedition to Britain
V.12-14	Origin and habits of the Britons
VI.9-23	Customs of the Gauls and Germans
VII.63-69	Vercingetorix

De Bello Civili

I.3-4	What's in it for me? Why men rallied to Pompey
I.6	Unprecedented preparation for civil conflict
I.7	Caesar addresses his troops,cites his grievances, rallies his men to his support
I.8-11	Fruitless negotiations to forestall war
III.10	Caesar feels the time is right for peace talks
III.103-104	Death of Pompey

CICERO

Brutus

LXXXVIII	The oratorical genius of Hortensius

De Imperio Pompei

VI-VII	War threatens the financial interests of the *Equites*
X-XVI	Character and career of Pompey

CICERO (continued)

De Optimo Genere Oratorum

I.3-4	The *"optimus orator"*
IV.12-13	The Attic style is best

De Oratore

I.5	Knowledge and skills required by an orator

De Provinciis Consularibus

12	Caesar's accomplishments in Gaul

Epistulae

Ad Atticum

I.18	A year of political ruin: gang warfare, corruption in the courts, loss of senatorial prestige, loss of harmony between senators and knights, lack of statesmanship in positions of leadership
II.9	The triumvirate spells trouble
II.17	Cicero describes the tense atmosphere created by Caesar's consulship
II.21	Pompey has fallen from favor
III.4	Cicero has read the bill to banish him and is obliged to move on
IV.1	An exil returns
V.16	A province ruined by extortion is inspired with hope for honest government under Cicero
VII.11	Is Caesar honorable? Pompey is ridiculous
VII.12	No one knows Pompey's policy,Pompey least of all
VIII.3	Pompey - the lesser of two evils?
X.8b	Caesar urges Cicero to remain neutral

CICERO (continued)

Ad Familiares

XVI.11	Cicero's joy at returning to Rome marred by threats of civil war
XVI.12	Civil war fever spreads; Labienus has broken with Caesar
XVI.14,18	A husband's advice to his wife endangered by civil warfare

Ad Quintum Fratrem

I.1	A brother's advice on how to administer a province
II.15b.4	Bribery and corruption in the elections

Orationes

In C. Cornelium

I.2-3	Cicero and Verres: models of extremity
III.8-9	Wanted! Capable men of integrity to serve as jurors

In Verrem

I.4.10-5.14	A summary of Verres'crimes
II.4.52,54	Marcellus in war is more peaceful than Verres in peace
II.5.63.163	Flagrant violation of the rights of Roman citizenship

Pro Archia

6-7	Literature and public service

Pro Marcello

2-8	Praise for Caesar

Pro Sextio Roscio

XLIII ff.	Chrysogonus, Sulla's favorite

CICERO (continued)

Pro P. Sestio

XLV-XLVII	*Optimates* and *Populares*

Orator

V.20-VI.21	The three styles of oratory

Commentariolum Petitionis

FLORUS

Epitomae

II.1-3	Agrarian reform and violence
II.9	The civil war of Marius and Sulla
II.13	The civil war between Caesar and Pompey

GELLIUS

Noctes Atticae

IV.10	Senatorial procedure; lobbying
V.6	Description of military crowns
XIII.17	The meaning of *humanitas*
XIV.7	Varro's handbook for Pompey on conducting senate meetings

PLINY

Epistulae

IV.25	Secret ballot in the senate

QUINTILIAN

Institutio Oratoria

X.I.114	Caesar's potential as an orator

NEPOS

De Viris Illustribus: XXV *Atticus*

XXV.5	Atticus's friendship with Cicero
XXV.7	Atticus remains neutral during the Caesar-Pompey conflict

SALLUST

Bellum Catilinae

5	The character of Catiline
11	The evil influence of Sulla's veterans
20.2	The speech of a revolutionary

Bellum Jugurthinum

XLII	The Gracchi
LXXXIV ff.	Marius recruits an army

SUETONIUS

Divus Julius

XX.2	The consulship of "Julius and Caesar"
XX.4	A novel way to rid the senate of opposition; Clodius, with Caesar's aid, becomes a plebeian
XXII.1	Why Caesar chose Gaul
XXV	Summary of Caesar's accomplishments in Gaul
XXXI-XXXII	Crossing the Rubicon
XL-XLI	Caesar's reforms

VALLEIUS PATERCULUS

Historia Romana

II.2	Tiberius Gracchus
II.11	The character of Marius
II.22	The vengeance of Marius; moral decadence in Rome
II.28	Sullan proscriptions

Level III: Morphology and Syntax*

Morphology

Indefinites: *quisque, quisquam* (3)

Conjugation of *malo*

2nd person singular passive ending in *-re*

Semi-deponent verbs

Present imperative passive and negative (4)

Syntax

Ablative with *dignus*, and with *fruor*

Conditional sentences (1)

Explanatory clauses with *quod* (the fact that) (5)

Present and imperfect tenses with *iam pridem, iam diu, iam dudum* (8)

Double direct and indirect questions (9b, 9c)

Subjunctive
- Volitive (hortatory and jussive)
- Deliberative (9a)
- Potential
- Optative
- Clauses after verbs of fearing and doubting (6)
- Clauses of characteristic (2)
- Clauses of proviso
- Anticipatory clauses with *dum, priusquam, antequam*
- By attraction, especially in indirect discourse (7)

Historical infinitive (if met in passages selected)

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* Numbers refer to illustrative examples which follow.

Basic Sentence Patterns

1. Conditional sentences

Sī Rōmam venit, forum videt.

Sī Rōmam veniet , forum vidēbit.
Nisi Rōmam veniet, forum non vidēbit.
Rōmam sī veniat, forum videat.

Sī puerī celeriter vēniunt, laudantur; sīn tardiōrēs, pūniuntur.
Sī hoc fēcerit, gaudēbō; sī minus, īrāscar.

Servī sī eum metuerent, domum suam relinquerent.
Servī sī eum metuissent, domum suam relīquissent.

Sī nihil indicī repertum esset, tamen nōn arbitrābar esse mihi nimiam dīligentiam pertimēscendam.
Bonus ōrātor esse poterat, sī voluisset.

Again, since emphasis here is on "grammar for reading," it does not seem necessary to dwell at length on simple conditions whose tenses parallel English. But it does seem feasible to treat "mixed" conditions, pointing out the concept responsible or the difference in mood or tense.

2. Relative clauses with the subjunctive

Vigiliās relīquit qui ignēs prohibērent.

Habētis eum ducem quī vōbīs cōnsulere nōn dubitet.
Is est quī hoc faciat.

Nēmō est quī hoc facere velit.
Sōlus est quī hoc facere velit.
Sunt quī hoc facere dubitent.
Dignus est quī laudētur.
Quid est quod tē delectāre possit?

Tum ille, quī esset homō magnā hūmānitāte, omnēs servōs līberāvit.
Tum ille, quī perīculum perciperet, tamen discēdere cōnstituit.

Relative clauses which do not simply state a fact about the antecedent, but indicate a characteristic, a quality, a cause, purpose, result, or concession, are expressed in the subjunctive.

3. Indefinite pronoun *quis (quid)* after *sī, nisi, nē, num;* with *quō...eō*

Dēcrēvit nē quid rēs pūblica detrīmentī caperet.
Quaesīvit num quid audīvisset.
Sī quis mē rogābit, vēritātem dīcam.
Quō quis honestior, eō bēātior.

4. Imperatives

a. Negative

Nōlī hoc facere!
Nōlīte mihi nocēre!
Nōlī fugere!

b. Passive (active meaning for deponent verbs)

Ēgredere ex urbe!
Oblīviscere caedis!
Proficīscere!
Recordāmini omnēs dissēnsiōnēs cīvīlēs!

c. Substitutes for the imperative, especially where a person addresses another, usually an equal. Examples are common in letters.

Tū, quaesō, ad mē litterās dā.
Curā ut scrības!
Scrībās velim.
Fac scrībās!

5. Explanatory clauses introduced by *quod* (the fact that)

Hōc Caesar aliīs praestābat quod rēs magnās et gessit et scrīpsit.
Quod victor oppidānīs pepercit magnum est.
Opportūnē accidit quod vēnistī.

6. Substantive clauses

a. With verbs of fearing:

Timeō nē auxilium ad hostēs mittātur.
Vereor ut auxilium ad mē mittātur.

b. With expressions of doubt

Nōn dubium erat quīn auxilium mitterētur.
Nēmō dubitat quīn Cicero ōrātor fuerit optimus.
Quis dubitat quīn hoc fēceris?

7. Subordinate clauses in indirect discourse

Prūdēns est quī hoc facit.
Arbitror eum prūdentem esse quī hoc faciat.

Simul atque clāmōrēs audīvit, fūgit.
Dīxērunt eum simul atque clāmōrēs audīvisset fūgisse.

8. Present and imperfect tenses used with *iam prīdem, iam diū,* and *iam dūdum* to denote continuous action into the present or past

Iam prīdem abīre cupiō.
Tē iam dūdum hortor ut exeās.
Iam diū in hīs perīculīs versābāmur.
Iam prīdem tē exspectābam.
Ego vix abs tē iam diū tēla eōrum contineō.

9. Questions

a. Deliberative

Quid ego tē invītem?
Quō mē nunc vertam?
Quid loquar?
Pecūniam nōn redderem?

b. Double direct

Utrum servī sumus an līberī?
Servīne sumus an līberī?

c. Double indirect

Rogat utrum servī sīmus an līberī.
Rogat servīne sīmus an līberī.

Level IV: Introduction

The focus at this level is on the Augustan Age and its leading poet, Vergil. The scene is set through readings which vividly recreate the troubled years following the assassination of Julius Caesar up to the re-establishment of peace under Augustus. A consideration of the various programs of postwar rehabilitation which were initiated at this time supplies the background for the literature as well as interesting parallels to the twentieth century.

A study of principles of literary criticism is a natural accompaniment to analysis and enjoyment of the poetic art of Vergil. The major emphasis is placed on reading the *Aeneid*. It is urged that students become acquainted with the whole epic, not merely for story content, but to foster the development of appreciation of literary masterpieces and some insight into the techniques of critical analysis of that masterpiece. Therefore the readings in Latin should encompass the entire epic through the selection of representative passages of considerable length from Books I-XII. At least one complete or nearly complete book (e.g., I, II, IV, or VI) should be read.

Those parts of the *Aeneid* which have not been included in the teacher's selected course content may be handled at the teacher's discretion. He may wish to have them read in translation, or he may choose to have them covered by the student through a dual text (and one in which the English translation does not excessively conceal the Latin structure). The student using the dual text would be directed to give his attention to the Latin text, to use the English version only for necessary consultation, and to make every effort to consult the English less and less frequently. It would seem that such use of a dual text would not only permit more and more rapid coverage of desirable readings, but would significantly aid the growth and development of the student's reading skill.

A truly sensitive appreciation of Vergil's poetic artistry is reliant on a knowledge of auditory values. The cadence, rhythm, and tempo of his verse become apparent only when heard in a skillful oral reading or recital.

If time permits, selections from the works of Ovid may also be read. These can shed still another light on the life and literature of the Augustan Age.

LEVEL IV: CONTENT AND READING

THE AUGUSTAN ERA (44 B.C. - 14 A.D.)

Transition: From Turmoil to Tranquillity
- Second triumvirate and civil discord
- Octavian becomes "Augustus"
- Programs and change under principate

SOURCES:
- Augustus: *Res Gestae Divi Augusti*
- Cicero: *Epistulae; In M. Antonium*
- Horace: *Carmina*
- Martial: *Epigrammata*
- Vergil: *Eclogae*

Vergil: *"nescio quid maius nascitur Iliade"* (Propertius)
The Aeneid - a literary masterpiece: scope and unity

SOURCES:
- Horace: *Carmina, Sermones*
- Propertius: *Carmina*
- Vergil: *Aeneid*

Ovid: *"quicquid temptabam dicere, versus erat"*

LEVEL IV: TOPICAL REFERENCES

CICERO

Epistulae ad Atticum
- XVI.8,9 — I've had letters from Octavian; I do not trust his age

In M. Antonium
- I.1-2 — Antony's behavior after the assassination of Caesar
- XIV.4 — Public enemy #1, Antony is more savage than Hannibal

HORACE

Carmina
- I.2 — To Augustus, the hope of the state
- I.37 — The fall of Cleopatra
- III.1-6 — Roman Odes

Sermones
- I.IX — The Bore

MARTIAL

- V.69 — Death of Cicero

OVID

Amores
- I.1 — Ovid is not to write epic
- I.15 — A defense of poetry
- II.11 — Corinna is planning a journey by sea
- III.15 — Ovid gives up writing love poems

OVID (continued)

Fasti
- I.63-146 — Janus
- VI.249-318 — Vesta

Metamorphoses
- I.1-162 — The four ages
- I.262-292 — The flood
- I.312-414 — Deucalion and Pyrrha
- II.1-328 — Phaethon
- IV.55-166 — Pyramus and Thisbe
- IV.662-763 — Perseus and Andromeda
- V.165-312 — Niobe
- VII.5-75 — Medea's soliloquy
- VIII.183-234 — Daedalus and Icarus
- VIII.618-724 — Philemon and Baucis
- X.8-77 — Orpheus and Eurydice
- X.567-680 — Atalanta's race

Level IV: Topical References (continued)

PROPERTIUS

Carmina

II.34.59-66	Praise of the Aeneid

Res Gestae Divi Augusti

1-13	Octavian's rise to power
19-21	Augustus' building program

VERGIL

Aeneid	At least one complete, or nearly complete book of this epic should be read. Some passages of particular interest or beauty are:
I.1-33	State of Vergil's theme
50-79	Juno bribes Aeolus to stir up a storm at sea; the storm; the Trojans land
195-209	Aeneas encourages his men
223-296	Conversation between Venus and Jupiter; Jupiter's prophecy
441-612	Dido and Aeneas meet
695-756	Dido's banquet
II.40-249	Laöcoon,Sinon, and the Trojan horse
268-297	Vision of Hector
453-558	Battle at Priam's palace; death of Priam
624-804	Aeneas' return to his home; his attempts to persuade his father to flee; loss of Creusa

VERGIL (continued)

Aeneid

III.249-505	Helenus and Andromache in Epirus; prophecy of Helenus
IV.129-197	The hunt; "marriage" of Dido and Aeneas
296-705	Dido's futile attempts to keep Aeneas in Carthage; her suicide
V.604-669	Attempt of the Trojan women to burn the ships
VI.1-235	Arrival at Cumae; temple of Apollo; care of the Sibyl; the Golden Bough
295-336	Charon and the banks of the Acheron
679-901	Aeneas meets Anchises; Elysian Fields; *Anima Mundi*; a bird's eye view of Roman history
VII.44-106	Latinus expects Aeneas
406-470	Allecto arouses Turnus
783-802	Turnus
VIII.626 731	The shield of Aeneas
IX.314-449	Nisus and Euryalus
X.439-509	Death of Pallas
796-832	Death of Lausus
XI.441-444	Turnus agrees to fight with Aeneas in single combat
648-724	Camilla
XII.697-952	Final combat between Aeneas and Turnus; Juturna; Jupiter and Juno

Eclogae

I	Confiscation of a shepherd's land
IX.1-29	Confiscation of land

Morphology and Syntax Characteristic of Latin Poetry

1. Prohibitions with *ne* and the imperative instead of *noli (nolite)*

   Nē saevī. Do not be angry.
   Equō nē crēdite. Do not trust the horse.

2. Perfect infinitive instead of the present for metrical convenience

   magnum sī pectore possit excussisse deum if perchance she may shake off the mighty god from her breast

3. Infinitives in exclamations

   Mēne inceptō dēsistere. What! I desist from my purpose!

4. Infinitive with adjectives

   certa morī bent on death
   māior vidērī taller to behold

5. Infinitive with nouns

   amor cāsūs cognōscere nostrōs desire to learn our disasters
   quae cūra nītentīs pāscere equōs what care in keeping sleek steeds

6. Infinitive instead of a substantive clause with the subjunctive introduced by *ut*

   tot adīre labōrēs impulerit forced to face so many toils
   Hortāmur fārī. We urge him to speak.
   Celerāre fugam suādet. He urges her to hasten flight.

7. Infinitive of purpose, especially with verbs of motion

   Nōn nōs populāre vēnimus. We have not come to lay waste.

8. Perfect participles of deponents used with passive force

   pelagō remēnsō having recrossed the sea
   comitātus Achāte attended by Achates

9. Perfect participle with present force

   caelō invectus apertō riding under a clear sky
   tūnsae pectora beating their breasts

10. Periphrasis with *dare*

    ruīnam dare instead of *ruere*
    gemitum dare instead of *resonāre*
    gemitum dare instead of *gemere*

11. Simple verb for compound verb

vertere for *ēvertere*
volvere for *ēvolvere*
temnere for *contemnere*

12. Genitive with verbs of plenty and want

Implentur veteris Bacchī. They fill themselves with old wine.

13. Partitive genitive with the positive of an adjective

sāncte deōrum holy deity

14. Partitive genitive with neuter adjectives or neuter participles used substantively

opāca locōrum dark places
strāta viārum the pavements of the streets

15. Genitive of specification with adjectives

fessī rērum weary of troubles
dīves opum rich in resources

16. Appositional genitive

urbem Patavī instead of *urbem, Patavium*

17. Dative of agent with the passive voice in any tense

Quippe vetor Fātīs. To be sure, I am forbidden by the Fates.

ōra, deī iūssū nōn umquam crēdita Teucrīs lips which by order of the god were never believed by the Trojans

18. Dative of association with verbs

Placitōne etiam pūgnābis amōrī? Will you struggle even against a pleasing love?

19. Dative of limit of motion

īnferretque deōs Latiō and bring the gods to Latium
Ít clāmor caelō. The shout mounts upward to the sky.

20. Accusative with intransitive verbs

nec vōx hominem sonat and your voice has no human ring

21. Accusative of limit of motion wihtout a preposition

Italiam vēnit. He came to Italy.

22. Accusative with the middle voice (i.e., the passive voice with reflexive meaning)

lacrimīs oculōs suffūsa having drenched her eyes with tears
nōdōque sinūs collēcta fluentīs having gathered her flowing robes in a knot
tūnsae pectora beating their breasts
exuviās indūtus Achillī clad in the spoils of Achilles
inūtile ferrum cingitur He girds on the useless sword.

23. Accusative of specification (the Greek accusative)

nūda genū with knee bare
ōs umerōsque deō similis in face and shoulders like a god

24. Ablative of manner without *cum*

turbine in a whirlwind
cumulō in a mass

25. Ablative of place from which without a preposition

Dētrūdunt nāvīs scopulō. They shove off the ships from the rock.
Tyriā urbe profecta who set out from the city of Tyre

26. Locative ablative without a preposition

terrīs et altō on land and sea
Lītōre aēna locant aliī. Others place the brazen caldrons on the shore.

Archaic and Poetic Forms

Nouns

1. First declension

-*āī* for -*ae* in the genitive singular
aulāī for *aulae*
aurāī for *aurae*

-*um* for -*ārum* in the genitive plural
Aenēādum for *Aenēādārum*
caelicolum for *caelicolārum*

2. Second declension

-*um* for -*ōrum* in the genitive plural
superum for *superōrum*
deum for *deōrum*

3. Fourth declension

-*ū* for -*uī* in the dative singular
currū for *curruī*
metū for *metuī*

-*um* for -*uum* in the genitive plural
currum for *curruum*

4. Plural of a noun for the singular for metrical convenience

montīs, silentia, incendia

5. Plural of noun for the singular to denote repeated instances of the quality

īrae, furiās, morae

6. Plural of a noun for the singular to describe places fully

ōstia, Pergama, templa

7. Collective singular for the plural

custōde for *custōdibus*
sine rēmige for *sine rēmigibus*

Pronouns

olli for *illī*
ollīs for *illīs*
quīs for *quibus*
mī for *mihi*

Verbs

1. The ending -*ier* for -*ī* in the present infinitive passive

accingier for *accingī*

2. -*ībat* for -*iēbat* and -*ībant* for *iēbant* in the imperfect indicative active of the fourth conjugation

lēnībat for *lēniēbat*
lēnībant for *lēniēbant*

3. The ending -*ēre* for -*ērunt* in the third person plural of the perfect indicative active

tenuēre for *tenuērunt*
latuēre for *latuērunt*

59 03

4. Syncopated forms in the perfect and pluperfect

accestis for *accessistis*
exstinxtī for *exstinxistī*
exstinxem for *exstinxissem*
dīrēxtī for *dīrēxistī*
trāxe for *trāxisse*

Adjectives

The neuter of adjectives and participles used substantively

altō	the sea	ultima	death
inceptō	purpose	meritīs	services

The use of *et* for *etiam*

Sunt et Siculīs regiōnibus urbēs

Level V: Introduction

At Level V a thematic treatment of major literary genres replaces the chronological-historical framework, without minimizing the emphasis on continued growth in the ability to read and understand Latin literature in the original language and on increasing the student's familiarity with Roman social, political, and literary history as revealed and reflected through that literature.

The wide range of literature available for this course permits a generous latitude within which the teacher may adapt materials to his own areas of strength and interest as well as to the abilities and interests of his students. Two factors should be considered in planning the course - quantity and manner of approach. The course should emphasize one or more of the following genres: comedy, lyric poetry, history, and philosophical essay. The attack will be one of depth and breadth. Depth implies a thorough knowledge of the text and an understanding of the relationship of style and structure to meaning and mood. Wherever possible, the content and style of different authors within a genre should be analyzed and compared. Breadth implies the introduction of pertinent information on the author's life and times and on the environmental factors which influence his thought. Beware of reading excessively in English about these matters, and also of over stressing factual data to the neglect of the study of literary masterpieces in Latin.

This level is well suited for the development of the skill of translation from Latin to English, not as mere language-to-language equivalency, but as an art. When properly guided, this activity can become an enlightening experience, contributing not only to the student's knowledge of the Latin language, but to his knowledge of English as well. Again a caution: translation should not be the main concern of this course, but should be treated as an additional, enriching skill.

LEVEL V: CONTENT AND READING

LITERARY GENRE	READINGS SUGGESTED
Comedy	PLAUTUS (at least one play) *Captivi* *Menaechmi* *Mostellaria* *Curculio* *Miles Gloriosus* TERENCE (at least one play) *Phormio* *Adelphoe* *Andria*
History	LIVY *Ab Urbe Condita* (Books I and XXI) TACITUS *Historiae* (at least one book) *Annales* (at least one book)
Lyric Poetry	CATULLUS *Carmina* (1, 2, 3, 7, 8, 9, 11, 13, 17, 27, 29, 31, 34, 38, 45, 46, 49, 50, 51, 63, 70, 72, 73, 75, 76, 84, 85, 86, 87, 92, 93, 101, 109) HORACE *Carmina* (Book I: 1, 4, 5, 9, 11, 21, 22, 23, 24, 34, 37, 38 Book II: 3, 10, 13, 14, 16 Book III: 1, 3, 4, 5, 6, 9, 13, 26, 30 Book IV: 7)

LITERARY GENRE

Philosophical Essays

READINGS SUGGESTED

CICERO
De Amicitia
De Senectute

SENECA
Epistulae Morales

Teachers' Notes

It is possible that a large number of well-qualified teachers nonetheless have scant experience in teaching a course at the fifth level. Special observations are therefore offered at this point for their interest and guidance.

Roman Comedy

Level V students, whose main impression about the Romans may be that they spent their days in surrounding the enemy, in espousing the causes of their clients in the law courts, and (more generally) in exuding *gravitas*, are so delighted and amazed by the discovery of a Roman who makes jokes and depicts love affairs that they fall into a stupor of admiration utterly impervious to the badness of the jokes and the pettiness of the intrigue. They beam delightedly whenever Plautus is mentioned, because, in an age otherwise unfamiliar to them, he writes of things familiar to them indeed. "Fancy a man in a toga talking about bacon! How amusing!"

Quite apart from their literary or dramatic merit or demerit, Plautus and Terence provide much interest. They provide the student of language with a great mass of early Latin, the metrist with abundant material for a study of meter and rhythm, the historian of literature with information about the plots of lost Greek comedies and with the originals of many modern plays or parts of plays. Above all, the student of social history will fasten eagerly upon the dramas of Plautus and Terence as evidence of what the Romans heard, watched, and enjoyed in the age of the Punic Wars. In the prologue of Terence's *Eunuchus*, for example, we have a genuine document from Rome in the second century before Christ echoing the discussions and rivalries of literary cliques, a little back door suddenly opened on life as it was lived then, taking us directly into the house, unlike the histories and proclamations that reveal rather the countryside surrounding the mansion, and the Roman eagle beating his way from horizon to horizon.

Highly colloquial in its nature, Roman comedy is swift-moving, yet copious to the point of verbosity. Colorful and imaginative in its use of metaphor, it is rich in comic formations and characterized by alliteration and assonance.

As a rule, Plautus and Terence both treat the same theme. Their methods of handling it differ immensely, but their starting point in most of the comedies varies only in detail.

Although Plautus' plays are presumably based on Greek originals, they introduce a strong Roman coloring. The most famous modern play based upon Plautus is Shakespeare's "Comedy of Errors." Another example is "The Boys from Syracuse," an American musical comedy. These plays are based upon the *Menaechi*, whose plot deals with the search of a twin for his long-lost brother. The *Menaechi* affords infinite possibilities for comic confusion brought about by mistaken identities, for suspense, and for irony,

but it presents difficult technical problems to the author. Plautus solves these by his thorough, but rapid exposition of the situation, by his skillful delineation of character, by speed of action, and by his mechanics of playwriting. Notable is the care with which he handles the entrances and exits of the characters. The audience always receives warning of the entrance of a new character, whose name and occupation are clearly presented.

The Latin which Plautus spoke was more informal than that which is found in Cicero and Vergil. Old forms and constructions appear; there is great freedom and choice in syntax; the spelling has not yet become fixed. A summary of typical forms and constructions follows:

Stem variations:

votas for *vetas*
avorti for *averti*
vostro for *vestro*
salvos for *salvus*
instrontur for *instruuntur*

Case forms:

-es and *-is* both occur in the nominative singular of such words as *canis*

mers for the later *merx* and *lacte* for the later *lac*

-ei instead of *-i* in the locative singular and the nominative, dative, and ablative plural of o-stem nouns

-um is more common in the genitive plural of the second declension (*socium* for *sociorum*)

-d appears in both the ablative and accusative singular of personal pronouns *ego* and *tu* (*med* for *me; ted* for *te*)

Pronouns:

hasce = has
hisce = hi
illic = ill
illisce = illi
istuc = istud
istanc = istam
istoc = isto
eapse eccam exit = look, she herself is coming out
quo for *cu - quoius = cuius; quoi = cui*
vostrorum = vestrum

Verb forms:

cedo, the isolated imperative "give," made up of *ce* as a prefix and an old imperative *do*

-ier as the ending of the present passive infinitive and deponent infinitive (*flagitarier, moderarier*)

siem = *sim*

possies = *possis*

faxo = future perfect of *facio*

faxim = perfect subjunctive of *facio*

Syntax:

partitive genitives with neuter nouns (*quid negoti*,etc.), but also *tantum operis* = *tantum opus*

similis is usually followed by the genitive instead of the dative (*Lacte est lactis similius.*)

indirect questions in Plautus are in the indicative mood as often as in the subjunctive

faxo becomes in Plautus almost an interjection meaning "I warrant you." The verb with it may be in the future tense, as *iam ergo haec madebunt faxo*, or in the subjunctive, as *faxo foris vidua visas patrem*

amabo, the future, was similarly used as a pure interjection meaning "please."

Crasis (the running together of two words):

sodes = *si audes*, "if you please"
sultis = *si vultis*
potine = *potesne*
satin = *satisne*
scin = *scisne*
es and *est* with a preceding word

emortuost = *emortuos est*
captumst = *captum est*
domist = *domi est*
fabulatu's (printed with an apostrophe to distinguish it from the simple nominative) = *fabulatus est*

Comic Drama

Forthrightjokes are far less frequent in Terence than in Plautus, because the former writes high comedy, the latter usually broad comedy or farce. The elegance that can be noted in narrative and isolated phrases appears in the mixture of Terentian dialog. His characters never wander from the point into buffoonery, or even fun, that is irrelevant. Urbanity, crispness, and amiable yet steady insistence on the business at hand pervade these works, with the attractive result that, although Terence often moralizes, such passages are never tedious. His admirable miniature sermons are never dragged in, but always arise clearly from the situation.

An important feature of Terence' plot construction is that all of his plays, except the *Hecyra*, have dual plots involving the love affairs of two *adulescentes*. A determining factor in the action of all his plays, except the *Eunuchus*, is the relationship between the *adulescens* who is in love and his father, whose opposition the son fears; thus the problems that the characters of these plays face are essentially matters affecting the family circle. It is important that the bold resemblances among the plays be understood. Preoccupation with these resemblances, however, should not obscure the no less important differences.

History

The great Livian scholar, R. S. Conway, has said, "It is to Livy more than any other writer that we owe our conception of the Roman national character."

Livy is unique among the greater Roman historians in having no personal experience in politics and warfare. This fact dictates the direction and the limits of a study of *Ab Urbe Condita*.

Livy was open-minded, but lacked the critical acumen of the scientific historian. Patriotic pride led him to accept myths and legends which modern scholarship rejects. But no one is given all the gifts and graces, and Livy has the artist's eye for picturesque episodes, such as the bearded senators sitting silent on their ivory chairs to receive the conquering Gauls in the Forum, the ingenuity of Roman soldiers in dealing with the dreaded elephants, Sophonisba drinking the cup of poison without a tremor, or the marvelous engines invented by Archimedes in the defense of Syracuse.

Livy deplored the luxury and avarice of modern civilization. The demoralization was due, in his opinion, to the wealth that poured in as a result of foreign conquests, sapping the vigor and energy of better days when Romans had been frugal, strong, hardy, resolute, contented with little and ready to combine for the common good. He foretold the decline and fall of the Roman Empire.

The secret of Livy's success is threefold. First, there is the impressive achievement of relating the story of nearly eight centuries of Roman history with intellectual integrity and at an unfalteringly sustained level of art. Next, he brought before his readers the greatness of

Rome's past with a vividness that none of his forerunners has been able to approach. Third, he was equally successful in narrative and in the composition of speeches.

The purported quotation of speeches was an essential part of the art of historical writing as practiced in antiquity. Speeches are a striking feature in Livy; through them his characters emerge as living, breathing human beings. Livy's characterizations of Scipio Africanus, Fabius Maximus, Cato the Censor, and Aemilius Paulus, as revealed through speeches, are masterpieces.

A study of Tacitus as historian must include a knowledge of his approach to history, his concept of the historian's function, and the methods and spirit with which he sought out and handled his historical material. Tacitus was also a lawyer, which meant at Rome that he was engaged, to some extent at least, in politics. It is, therefore, important to understand his legal equipment, his political tendencies and prejudices. and to what extent he was in a position to exercise them. Tacitus was consciously a man of letters. An appreciation of this facet requires a knowledge of his literary tastes and qualities, for Roman history and literature were not divorced, and the former cannot be evaluated without an understanding and appreciation of the latter. Finally, Tacitus was a man of strong individual personality which entered into everything that he wrote. The modern reader will best understand and appreciate what he reads if he knows, insofar as he can, what sort of man the writer was, in what sort of social group he moved, what he believed, and how he reacted to the events of his own day and his own environment.

Of the Roman historians Tacitus is generally recognized as the one whose individual characters emerge most vividly and unforgettably. This is due in part to his brilliant epigrammatic style, and is in part the result of his tendency to regard history as a series of dramas in which the characters have a determining influence. In contrast, Livy was primarily interested in the march of events, in the story of Rome. Many of his characters are lay figures important only as part of an interesting tale. As he approached his own day, the individuals may well have emerged with greater definition, but in general they were of less account than the narrative.

Lyric Poetry: Horace

Horace' poems record an imaginative view of the world. The meaning of an ode, like that of any other poem, does not lie in a phrase or a paraphrase, but rather in the sounds, the figures, the tone, and emotional coloring. In many cases the logic is less important than the mood. In this modern age, when we hear so much about the message, let us remember that Horace' willingness to share his vision is his message to us.

Frequently Horace' text demands a context of knowledge which he could assume, but which his readers must rediscover. Readers miss a great deal in *Carmen* 3.21, for example, unless they are aware of its hymnic form,

and in *Carmen* 3.14, if they do not know in what year the consulship of Placus fell. And it is interesting, if not crucial, to remember, when reading the *Third Roman Ode*, that Augustus aspired to the character of Romulus, or to know that Horace' fourth book of odes appeared ten years later than the first three.

From the selection of odes suggested here, it is possible for the teacher to point out that certain techniques seem constant enough to be termed characteristic. Most obvious is Horace' fondness for an antithetical arrangement of themes and ideas, and the reader can follow the development of the verbal contrasts and repetitions that he so often exploits in individual stanzas into an architectural control for the whole poem.

Horace consistently uses similes and metaphors, not as ornaments of thought, but as methods of thought. To students of Shakespeare, Horace' figures are not likely to seem remarkable, but if we compare the odes with the short poems of Catullus, we must be struck both by the profusion and by the intricacy of Horace' usage. Often he achieves a special economy by counterpointing literal and figurative meanings, thus uniting his fondness for antithesis and metaphor.

A third characteristic, though it is less constant, is his genius for weaving history into a poem's essential structure and making a unified fabric of the two. Agrippa's conquests, Prahates' kingdom, the land seizures of the *avarus* - all become assimilated as structural elements, and in each case, as the literal form of an antithesis.

Since literary analysis is important at Level V, a model treatment of three of Horace' poems about spring is illustrated here. The three poems are I.4 (*Solvitur acris hiems grata vice veris et Favoni*), IV.7 (*Diffugere nives, redeunt iam gramina campis*), and IV.12 (*Iam veris comites, quae mare temperant*). Two are famous, the third less seldom praised. Students will see that the *Ode to Vergil* (IV.12) is weaker than the other two.

Let us look at the last-mentioned ode. Actually it begins well:

> Iam veris comites, quae mare temperant,
> impellunt animae lintea Thraciae;
> iam nec prata rigent nec fluvii strepunt
> hiberna nive turgidi.

The excitement of early spring is quickly and simply caught by the opening *iam* of the first and third lines - a device borrowed from Catullus in whose spring poem (46) four of the eleven lines begin with *iam*. With the coming of spring, gentle westerly breezes (the Greeks called them Zephyrs) succeed the equinoctial gales, appearing to calm the sea in readiness for the resumption of navigation which had been suspended during the winter. The breezes also warm the land, hastening the return of vegetation, and bringing the thaw on the mountains. There is scope for originality in a description of the spring scene. Horace's aim is to transform these evocative fragments or cliches into fresh verbal poetry of his own.

Spring arrives, like an important official with his retainers (*comites*). The personification of the winds is reinforced by a nice piece of poetry: the retainers are spoken of as *animae Thraciae* - a pun on ἄνεμοι, the ordinary Greek word for winds. Horace had in mind very likely the purple passage in the *Iliad* (XXIII. 192-230), where Iris summons the winds to kindle the pyre of Patroclus. Horace, of course, sacrifices geography a little for the sake of literary allusion. But *animae* also depends on the Lucretian phrase, *animae ventorum*, which gives its support to the idea of the winds as something living (*veris comites*). The only real blemish in the stanza is the weak relative clause, *quae mare temperant*; what it says is relevant (the winds appear to calm the sea), but it says it flatly and we do not feel that the clause has been incorporated in the otherwise tight verbal organization of the stanza.

In judging this poem as a whole, we find that Horace has not reached his customary high standard of compression or grace. The mood of the poem wanders, lacking Horace' usual economical drive. It is, after all, probably no more than an elaborate invitation to a party, on the model of Catullus' poem, a piece of lighthearted virtuoso at which Horace intends it, we have frequent cause to be dissatisfied. Everything, in fact, is consistent with the assumption that this is an early poem included here by Horace in order to fill out the fourth book, still a slender collection, to something approaching acceptable dimensions.

The other two spring odes produce a very different initial impression. To the sensitive student they are obviously and immediately poetry in a way the other is not. They have a single serious purpose: to hold our attention, as poems should, by making a worthwhile claim upon our emotions and thoughts.

The two poems have enough in common to make it convenient to discuss them together. The poems are about spring, but the moment the two describe is quite different. In I.4, spring is just beginning:

> Solvitur acris hiems grata vice veris et Favoni,
> trahuntque siccas machinae carinas,
> ac neque iam stabulis gaudet pecus aut arator igni,
> nec prata canis albicant pruinis.

It is the moment when we suddenly realize from the evidence about us, from something in the air, that spring is here and winter on its way out. Everywhere activity is beginning to succeed the inertia of winter. One image in this stanza crowded with images looks forward: the winches drag down to the water the dried-out hulls of ships laid up for winter. Then two images - cattle herded in the stalls, ploughman sitting idly by the fire - are presented neither as things still present nor as things already gone, for the emphasis is on that something in the air which makes man and beast impatient (*neque iam gaudet*) with the warm laziness they enjoyed during the winter months. Finally there is an image of something already gone: the fields white (and insert) with heavy frost.

In IV.7, on the other hand, spring is well advanced:

Diffugere nives, redeunt iam gramina campis
arboribusque comae;
mutat terra vices, et decrescentia ripas
flumina praetereunt.

No longer any trace of snow. The fields are lush with grass. The trees are regaining their foliage. The rivers which had been swollen at the thaw have now fallen again to normal levels. Things are in the process of happening in nature (*mutat terra vices*), not just starting to happen. The opening word, *diffugere* (escaped in different directions), is exact, though one does not see the image clearly until the stanza is complete; it aptly describes the masses of mountain snow that sank into, and swelled, the streams which are only now beginning to regain their normal level after the thaw.

The opening mood of the two poems is also different. It is, in fact, the difference between joy and resignation. For I.4 expresses the world's joy at earth's awakening after the near death of winter. The opening lines are full of activity, or impatience to be active. The opening couplet sketches in the scene vividly. Then the mood is sharpened in the next two couplets by the repetition of *iam* (lines 3 and 5) and sustained by the repetition of *nunc* at the beginning of lines 9 and 11. Words and sounds suggest a dance - a vigorous, strongly rhythmical, joyous dance: *alterno terram quatiunt pede*. There is none of this mood in IV.7. No activity of man or beast in the natural scene, only steady change in nature. The dances of the Graces and nymphs all have a suggestion of emotion withheld. Their function is to point to the mildness of midspring weather, not to mark the excitement of spring freshly come.

In I.4 the scene is dramatic, full of impulse to joy that reflection will quickly show to be unjustified. Sudden joy is followed, we shall see, by an equally sudden foreboding of grief. In IV.7 there is nothing dramatic in the midspring scene. It is only as we reflect and contemplate inwardly the continuing procession of the seasons and piece together their message that nothing lasts that we find dictated a mood of resignation. In I.4, Venus, Vulcan, and their entourage build up a climax alien to Horace' purpose in IV.7.

Once this is realized, we can understand how the layout of the two poems is necessarily different. I.4 began with a juxtaposition: that moment, between winter and spring, when the two seasons confront one another. Now we have four more lines of fresh detail of scene in which a more personal note emerges in the poem's mood of joy and thankfulness for life's goodness:

nunc decet aut viridi nitidum caput impedire myrto
aut flore terrae quem ferunt solutae;
nunc et in umbrosis Fauno decet immolare lucis
seu poscat agna sive malit haedo. (I.4.9-12)

Then unexpectedly (but spring, too, and the joy it brought came unexpectedly to those who did not look ahead) Horace introduces a juxtaposition on another plane. The reflective observer's joy at the world's

coming to life again after the sleep of winter needs restraining by thoughts of another sleep, from which there is no awakening, and of how the passage to it, too, can be abrupt and unforeseen:

pallida Mors aequo pulsat pede pauperum tabernas
regum turris (I.4.13-14)

Pale death's blow comes steady at the door of the poor man's shop and prince's tower.

Both poems are complex works of art. At this level a student could and should spend a great deal more time with them. Discussion will result in an appreciation of the superbly sharp imagery of I.4, the six clear-cut vignettes in the first eight lines, whereas the imagery in IV.7 is less directly visual, doubtless because it is aimed at securing a pervasive melancholy of tone rather than clear-cut reactions to things observed.

We have attempted merely to sketch a procedure for working towards genuine appreciation of the two poems. This procedure may be applied to any of the poems of Horace or Catullus.

Versification

For the student of Latin poetry, the sound and movement and architectonics of the Latin language are important, at least as much as the substance of anything most Romans had to say. In *De Oratore* (III.24), Cicero made Crassus complain of half-educated people who "separate words from meaning as body from soul, which cannot be done without the perishing of both." Form and content are really indissoluble.

Poeta nascitur non fit. But though poets may be born, poems are made. Few poets have been more explicit about that than Horace, for whom "an eye in the fine frenzy rolling"was less compelling evidence of genius than were bitten fingernails. The critical emphasis he gave to technical accomplishment and to versification demands a corresponding respect from us and suggests that it is here that any investigation of his poetry should start.

Metrical analysis is merely one approach to the understanding of a poem. However, to indicate the share which the metrical arrangement may have in the total effect produced by the poem is one of the important goals at this level. The student must be able to scan in order to appreciate and understand the poetic art, virtuosity, and aesthetics of Horace and Catullus. He must also have an excellent control of the basic sounds of Latin so that his oral reading of a poem will be reasonable authentic.

The student should be able to scan those meters which are representative of the poems the teacher has chosen to include in the unit on lyric poetry. Suggested meters are: Hendecasyllabic, Iambic Trimeter, Sapphic Strophe, Elegiac Distich, Alcaic Strophe, and Asclepiadian.

Essay Topics

The writing of a well-planned essay can be a profitable activity for students at Level V. The experience should be well-supervised and the student should be trained and guided in techniques for drawing specific illustrations from the works under discussion and for basing his arguments and conclusions on the meaning and thought elicited from the author's words. Some topics for such essays are suggested here:

1 An essay following substantial reading of Tacitus might be developed from a typical passage, as follows:

> In the passage below Tacitus described conditions prevailing in Rome during the period following the death of Nero.
>
> Nobilitas, opes, omissi gestique honores pro crimine, et ob virtutes certissimum exitium; corrupti in dominos servi, in patronos liberti; et quibus deerat inimicus, per amicos oppressi. Non tamen adeo vritutum sterile saeculum, ut non et bona exempla prodiderit. Comitatae profugos liberos matres, secutae maritos in exilia coniuges; supremae clarorum virorum necessitates, ipsa necessitas fortiter, tolerata et laudatis antiquorum moribus pares exitus; nec enim umquam atrocioribus populi Romani cladibus magisve iustis indiciis adprobatum est non esse curae deis securitatem nostram, esse ultionem.
>
> In a well-planned essay,point out and discuss characteristic features of Tacitean style, expression, and outlook contained in this passage. Show to what extent and in what ways the attitude revealed here towards people and events is reflected in the works of Tacitus you have read.

2 Livy's history has often been described as a prose *Aeneid*. How accurate do you find this description in respect to moral purpose, narrative quality, and diction? Give specific illustrations.

3 The concept of the "bonus civis Romanus" is frequently expressed or implied in Latin literature. Identify significant qualities essential to this ideal and show how they are presented in the writings of Livy.

4 "Plautus neglected suspense in constructing his more or less farcical episodes; Terence developed suspense in order to produce a surprise ending."

Discuss the validity of this statement with reference to a specific play of each. In your essay include consideration of the humor of individual scenes, the development of plot and the construction of the play's climax.

5 Aemilius Paulus, in a speech (Livy 45.41.5-12) given a few days after his triumph and shortly after the deaths of his sons, contrasts his present state with the good fortune of the republic. Livy introduces the speech of Aemilius Paulus with these words:

> "memorabilis eius oratio et digna Romano principe fuit"

By reference to specific details in the speech and to the rhetorical or stylistic treatment accorded these details, show how Livy has made Paulus' speech worthy of the description he gives it.

Latin in Grades 7 and 8

Introduction

The study of Latin has great relevancy for students in grades 7 and 8, especially when the course is carefully adapted in content and approach to their intellectual, physical, and emotional maturity as well as to their interests. A meaningful Latin course will emphasize humanistic values, link the culture of the Graeco-Roman world with modern times, transmit to students the roots of their past, and develop at an early age their appreciation of the contributions of ancient history to Western civilization. It will also establish a firm foundation for future Latin study in a six-year sequence by offering a longer and more gradual exposure to the fundamentals of the language that will result in an opportunity for greater control and mastery of the language, greater depth of comprehension, and added enrichment.

The seventh grade is a natural time and place for beginning the study of Latin. The average seventh grader is full of wonder and curiosity; he is pliant; he is willing to follow and eager to please. He accepts authority and guidance, and, what is of particular importance to teachers of Latin, he acquires language skills more readily than in later years, and responds to new experiences with a refreshing enthusiasm and spirit of discovery. No group of students is more receptive and more inspiring to teach.

Some general suggestions to aid the teacher in adapting his approach to the characteristics of the seventh grader are given below and followed by specific suggestions on developing some of the important competencies.

1. The material to be presented should proceed from the concrete to the abstract. All kinds of visual media - posters, pictures, slides,transparencies - should be exploited.

2. Oral work is beneficial and should be appropriately emphasized. The teacher can capitalize on the relative ease and lack of self-consciousness with which these students participate in oral activities.

3. Consideration should be given to the potentialities of newer approaches for the teaching of Latin and the effectiveness of multisensory techniques.

4. Variety and flexibility of procedures and activities during individual class periods are essential in obtaining and maintaining the student's attention and interest.

5. Seventh graders memorize easily, and the memorization of meaningful content can be valuable.

Administration

It is understood, of course, that instruction beginning in grade 7 and continuing in grade 8 should be so administered and presented as to allow pupils of average and above-average ability to complete Level I of the

syllabus in the two academic years. Further, it is not recommended that the sequence of study in Latin (or in any other language) begin in grade 8, for there is then a very strong tendency merely to lower the grade 9 curriculum into grade 8, thus sacrificing the very advantages inherent in beginning study below grade 9. On the other hand, instruction which begins in grade 8 on a reduced basis of intensity cannot justifiably continue on the same basis in grade 9, because it leads to an abnormally complicated level in achievement which is hard to fit into the overall program, which normally includes a sequence of study beginning in grade 9. Finally, if a school system finds that an attempt to offer a long sequence of study from grade 7 through grade 12 results primarily in fostering short sequences of study, say, from grade 7 through grade 9 or grade 10, even in the case of average and above-average pupils, it may well decide not to offer beginning Latin below grade 9. This caveat must not, of course, be interpreted as a reason for not offering Latin.

Listening-Speaking

There is evidence to support the idea that fluency in reading can be appreciably aided when students are first taught to comprehend aurally and to produce orally the basic phonological and grammatical elements of the language. This is one of the major reasons for attention to the development of listening and speaking skills in Latin. Another reason is, of course, that much of Latin literature cannot really be understood or appreciated without a good knowledge of the sound system.

The seventh grader, who, incidentally, has been exposed to Greek and Roman civilization as part of his sixth grade social studies program, will be ready for the concept of Latin as a *lingua*, and will be eager to express himself, however simply and meagerly, in Latin. His initial experiences with listening and speaking must be carefully presented. He will want to know something about the process by which we have determined the correct pronunciation of a language which is no longer used in its ancient form by a nation or people as a means of daily communication.

Repetition, substitution, expansion, and transformation drills can be employed to reinforce and aid the control of Latin structures and vocabulary. In the early stages of language learning, oral mimicry and oral structure drills can facilitate understanding of the subject-verb relationship, adjective-noun agreement, and word order in statements, questions, and commands.

Choral recitation, involving the entire class, encourages maximum class participation, and should precede individual recitation, particularly in the oral "manipulation" of new material. Most seventh and eighth grade students participate keenly in dramatizations, dialogs, word games, and contests. They respond well to kinetic drills. Commands and active kinetic responses are helpful in developing the habit of direct association of the meaning of the Latin with an action. Practice in reading a brief Latin passage aloud, with proper phrasing and intonation, will also facilitate comprehension of reading material.

The audio-lingual aspect of Latin, however, must not be overstressed and must in no way lead to neglect of solid and steady progress in control of all elements necessary for reading Latin.

Writing

Written Latin should be limited to activities which are ancillary to the development of reading ability. Dictation, for example, can be used effectively to check the student's understanding of the relationship between the sound and orthographic systems of the Latin language.

Morphology and Syntax

The teacher is encouraged to use texts containing a presentation of basic sentence patterns, somewhat similar to the one outlined in a preceding section, and should select items which are met in the reading he has chosen. The quantity and the pace should be adapted to the ability of the students to absorb and gain control.

Reading

Suggestions for teaching students how to read Latin, made elsewhere in this syllabus, are applicable to the development of the skill at this point. The teacher should refer also to the sections on word study and the teaching of vocabulary.

In planning reading content and passages, the teacher may wish to select appropriate portions of the Level I content or use some of the suggested readings which follow.

Homework and Testing

Teachers who are working with students of the seventh and eighth grades for the first time when the six-year sequence is introduced should be aware that there is a considerable difference between the testing techniques to be employed with this age group and those used with grades 9 and above. There is also a considerable difference in assigning homework. It would be advisable to investigate the school policy in these areas, or in the absence of an established policy, to confer with 7th and 8th grade teachers in other departments. Guidance directors for grades 7 and 8 may have helpful suggestions in these matters.

SUGGESTED READINGS FOR GRADES 7 AND 8

THEME	READERS	COMMENTS
Mythology and Legends	Ritchie, *Fabulae faciles*, (Longmans) Croft, *Fabulae antiquae*, (G. Bell and Sons) Morton, *Legends of gods and heroes*, (MacMillan)	Myths and legends are not only appealing to these students, but also provide valuable enrichment to their cultural development. Suggested stories: The Origin of the Gods The Olympians Deucalion and Pyrrha Pyramus and Thisbe Daedalus and Icarus Midas and the Golden Touch Baucis and Philemon Theseus and the Minotaur Jason and the Golden Fleece Echo and Narcissus Jupiter and Io Phaethon

THEME	READERS	COMMENTS
Roman History and Biography	Cobban, *Pax et imperium* (St. Martin's Press)	Stories and anecdotes about early heroes reveal characteristic Roman traits.
	Cobban and Colebourne, *Civis romanus* (St. Martin's Press)	Aeneas - devotion to his father, his country, and his gods
	Robinson, *Romani* (Cambridge University Press)	Tarpeia - cupidity
	Robinson and Hunter, *Roma* (Cambridge University Press)	Tarquinius Superbus (last King) - arrogance
	Rouse and Andrew, *Reges consulesque romani* (Clarendon Press)	L. Junius Brutus (first consul) - devotion to duty
	Vincent, *A first latin reader* (Oxford University Press)	G. Mucius Scaevola - endurance
		Horatius Cocles - courage
		Coriolanus - pride and treachery
		Cincinnatus - patriotism
		Fabricius - integrity
		Regulus - honor
		Decius - self-sacrifice
		Cornelia - devotion to family
		Gracchi - sympathy for underprivileged
		Cato the Elder - frugality

79 08

THEME	READERS	COMMENTS
Roman Life	Reed, *Julia* (Macmillan)	Family - members, names, daily routines
	Fay, *Carolus et maria* (D.C. Heath)	Clothing and food
	Reed, *Camilla* (St. Martin's Press)	Individual homes and *insulae*
		Education of children
		Books and letters
		Roman calendar
		Class structure and occupations
		Recreation - games, sports, *thermae*
		Professions - law and military
The Bible	Vulgate version of The Bible	These selections have the advantage of being at least partly familiar to the students, simple, and of edifying content.
	Genesis 1-2 — The creation	
	6-8 — The flood	
	Exodus 1-2 and Deuteronomy 34 — Moses	
	Job, Prol. 1, 1-22; 42, 7-16 — The story of Job	
	Ruth 1-2 — Ruth and Naomi	
	I Samuel 17, 1-54. — David and Goliath	

3808

THEME	READERS	COMMENTS
The Bible (continued)	Psalms 1, 22, 129	
	Isaiah 9, 6-7	Prophecy of a savior
	Daniel 6	Daniel in the lion's den

Latin Heritage Course

The cultural development of children should not be limited to the intellectually advantaged, but should be within the reach of all. It is an error, then, to limit the study of Latin and the Graeco-Roman legacy to potential scholars.

The value of Latin for pupils not inclined to scholarship for one reason or another depends on the scope of material included, the method used to introduce it, and the recognition of practical levels of achievement for particular pupils. A comparatively limited amount of Latin can be very desirable for pupils unable to absorb the "full treatment," and may be an essential part of the education of a segment of the school population usually excluded from the foreign language program.

Description of Pupil

There are several types of pupil who could benefit from a slow-paced Latin course: the pupil whose achievement generally is at minimum level, the child who scores low according to locally developed instruments of evaluation and other criteria, the child of limited cultural background and experience, and the chronic underachiever. These are all likely to be unqualified for a regularly prescribed course of study, but a course adjusted to fit their needs and achievement levels might well lead such pupils to unexpected achievement, open new horizons for them, and develop new and higher purposes.

A composite of the types mentioned above would probably be limited in the English language skills and have little inclination to read for pleasure or curiosity; he would spend little time outside of school on homework; his study habits would not be good, his attention span would be short, and his attendance would be poor. His home environment might be such that there would be little or no encouragement or inspiration for learning, or it might be one in which he is constantly pushed by well-educated parents into learning activities for which he has no appetite. He might actually have limited intelligence; he might be a "slow learner" or a "late bloomer."

The Objectives

The objectives of the Latin Heritage course are essentially the same as outlined at the beginning of this syllabus with the qualification that the level of achievement and the behavioral goals are modified. More personalized techniques will be required in implementing both linguistic and cultural objectives. The unbroken influence of the Latin language on world history and culture up to the present day is to be a prominent feature of the course. Nevertheless, the major activity is the reading of Latin as Latin, though suitable reading materials may be limited. The teacher will rely heavily on reconstructed Latin. Making the learning activities a stimulating experience leading to attitudes of respect for language and culture is a major concern.

The outcomes of this course will be a layman's knowledge of the Latin language and culture, and the development of a respectful attitude toward the classical tradition. The benefits to the pupil will still be a worthwhile contribution to tomorrow's society.

The Approach to Instruction

1. Set the standard of course content within the known or projected achievement level of the class, varying the standard as necessary.

2. Place no pressure upon the class to finish a given body of learning within a given time. Work for actual achievement at a comfortable pace, not for a preestablished dateline.

3. Resist the temptation to meet pupil success with greater challenges.

4. Encourage participation and plan exercises with minimum need for criticism or correction.

5. Gear evaluative activities so that it will be possible for all pupils to receive a rating of excellent on occasion.

6. Give concrete supervision and guidance in all activities: class participation, assignments, and evaluation. Little independent work can be expected.

7. Make greater than ordinary effort to introduce, explain, drill and test only one idea at a time. Mental complications of any sort are frustrating. Mental challenges must be made simple, not complex.

8. Do not expect the pupils to do their best every day. Demand some regularity of study, but be understanding and keep the pressure low. The attitude of the teacher must be infinitely optimistic.

9. The need for frequent repetition of the same material and the shorter attention span of the pupils will require unusual ingenuity on the part of the teacher to provide procedural variations.

10. Motivation must be obvious and constant. Since some of the pupils may have deteriorating attitudes already, it must be made clear, at appropriate times and in terms that they can understand, that their intellectual development is important to themselves and to society. Their interests are often aroused when they are able to understand the task at hand, to accomplish it, and to find satisfaction in its accomplishment.

11. Emphasize the positive - an important theme in guiding the classroom activities. At the risk of neglecting total accuracy, the teacher must accept whatever is remotely good in a recitation, must not ignore trivial discoveries made by pupils, and must be appreciative of the most elementary achievements.

12. Very brief dictations, writing phrases learned by rote, and elementary completion exercises are the only writing exercises, if any, to be recommended.

Program of Study

This guide for the Latin Heritage course is based on two levels of instruction, and may be used as a base for expansion or contraction in accordance with local need. Needless to say, the "levels" are very flexible and are subject to local interpretation. The two levels may be spread over a period of two years or longer. If scheduling difficulties preclude additional instruction which has been conceived as necessary, lower achievement is to be expected. The student for whom this course is intended cannot be expected to increase his achievement rate suddenly and markedly.

The course content should follow those items of morphology and syntax outlined for Levels I and II which are applicable to the reading passages selected, with a reduction in the number of variations and exceptions presented.

There will undoubtedly be some opportunity for word study in each daily reading exercise, with concentration on roots, prepositional prefixes, cognates, loan words, and Latin words in common English.

The thematic topics suggested for Levels I and II may be adapted for this course. Some of the subjects will be treated in Latin readings. Others will be presented through different media: trips to museums, films on Roman life or literature, dramatizations on tapes, and adequately graded English readings on classical topics. In all such activities there should be well-defined objectives, organization, planning, and followup. Over-emphasis on this type of activity, however, will interrupt the continuity of classroom instruction. In adapting the themes prescribed for Level II, the teacher should be aware that the interest of this group will lean toward the more colorful events of Roman history (e.g., Hannibal and his elephants, the eruption of Vesuvius, the revolt of Spartacus).

Reading Latin must be a daily feature of this course. The selections should be carefully chosen, with both content and illustration of structural principles in mind. There are a variety of objectives; comprehension of content in connected passages, summary of story only, listening comprehension (the teacher reads the story aloud), vocabulary building, drill on new items of morphology and syntax. The teacher should determine the behavioral objective for each reading exercise, and the student should understand this behavioral goal - what outcome is expected from his performance.

A suggested list of extra-text readings follows. The list is divided into two parts, the second part containing more difficult readings than those in the first. The list is not exhaustive nor are any preferences stated. Some adaptation is necessary for many of the stories in the books listed. Glossaries should be provided to the student for each lesson; the problem of vocabulary is ever present and should not be made a stumbling block for varied reading. The price of the books is sufficiently low to enable the collection of several sets from which appropriate selections can be taken.

Readers Available for Use in the Latin Heritage Course

I. *Adventures With Aeneas*. A.D. Singleton. St. Martin's Press. 1965.

A First Latin Reader. Vincent. Oxford University Press. 1939.

A New Latin Primer. Maxey and Fay. Heath Chicago Series. 1933.

Carolus et Maria. M.J. Fay. Heath Chicago Series. 1933.

Civis Romanus. Cobban and Colebourn. St. Martin's Press. 1936.

Julia: Latin Reading Book. Maud Reed. Macmillan. 1953.

Latin Two Years (Passages for First Year). E.J. Byrnes. Box 17, Loudonville, New York

Legends of Gods and Heroes. T.S. Morton. St. Martin's Press. 1912.

Lively Latin. J. Colby. Phillips Academy, Andover, Mass. 1963.

Lucerna Pedibus Meis. A.D. Singleton. St. Martin's Press. 1967.

Modern Latin Conversation. Capellanus-Kraus. Bruce. 1931. (for teacher reference.)

Two Latin Plays. S. Paxson. Ginn. 1911 (for teacher reference.)

II. *Camilla*. M. Reed. St. Martin's Press. 1925.

Fabula Petro Cuniculo. Potter-Walker. Frederick Warne and Co. Ltd.

Hannibal Triumphant. Nash-Williams. St. Martin's Press.

Latin Readings. Drake. Scott Foresman. 1965.

More Latin Readings. Drake. Scott Foresman. 1965.

Roma. Robinson and Hunter. Cambridge University Press. 1953.

Tertius Annus. J.W. Gardner. Oxford University Press. 1963.

Tironibus. G. M. Lyne. St. Martin's Press. 1965.

Suggestions for the Teaching of the Skills

Aural-Oral Skills

Prerequisite to fluency in the reading of Latin is adequate oral experience whose objective is control of the sound system of Latin and of basic structural patterns. Likewise necessary is an understanding of how Latin, by its highly inflectional nature, its word order and sentence structure, differs radically from English. Brief oral drills are an economical means of drilling basic structures, as long as the drills are not mere mechanical exercises in pronunciation. The sound patterns must have meaning and communicate ideas to the student. Of course, some oral drills may have as their goal the development of a good pronunciation.

It is generally recognized that control of certain oral aspects of language is related to success in reading. For that reason, oral experiences are important in developing "reading readiness."

Listening and speaking in Latin, then, are not skills to be mastered *per se*, but are skills that complement the ability to read Latin. The overall sound system is taught at the outset through repetitive drills, through brief basic pattern sentences, through simple question and answer exercises, and through simple commands to which brief, oral responses are given.

Reading aloud is important to develop a feeling for grouping, balance, and rhythm, as an aid to attaining comprehension. Students should be trained to read aloud with proper recognition of morpho-syntactical units, and should be encouraged to use the same oral procedure in preparing home reading assignments, at least during the first two levels of study and, indeed, at all levels where the nature of the materials (e.g., poetry) demands it.

The oral aspect of Latin becomes even more productive at advanced levels, when students should become familiar with the sonority and beauty of the language of both Latin poets and selected Latin prose writers. Reading the works of Vergil (and sometimes of Cicero) is an incomplete esthetic experience if they are not read aloud as faithfully in their intended literary patterns as we can approximate.

The establishment of a "tape bank" should be considered; that is, a library of master tapes of outstanding oral readings of some of the prose and poetry selections from the curriculum. This project would be a joint effort of the State Education Department and the teachers of Latin, perhaps through some agency such as the Classical Association of the Empire State.

Reading Skills

We begin with the conviction that reading a language and translating a language are not the same thing. The ideal in learning a second

language is, of course, a direct comprehension of that language without an intermediate process of equating the language with English. Such mastery requires extensive study and practice. It cannot be expected that the new learner will cut himself off from his native tongue and work in the new medium without some intermediate steps. Indeed, it may be that the absolute ideal is not often reached in Latin. But the process of good approximation of the goal can be hastened if the new learner is taught to read Latin in the Latin word order, going through the steps to comprehension somewhat as a native speaker of Latin may very likely have had to do.

The ability to read Latin is developed through a series of textually presented sentences to give students practice in reading which is controlled to contain the basic structures and elements which it is necessary to present. Initially, emphasis is primarily on the basic differences between Latin and English. Early attention is to be given to reading by word groups, and reading aloud precedes reading silently. Classroom procedure in reading should be the model that students are expected and urged to use independently when they are ready for reading assignments.

From the very beginning the student is trained to consider the meaning of a word-group or of a word of particular importance in its context. He begins early to think of syntactic possibilities inherent in the morphological clues contained within the group and, when necessary, to reserve judgment until the whole idea is presented. In this relation, teachers may wish to investigate the technique termed "metaphrasing" by the authors of *Elementary Latin: The Basic Structures.**

Too often insufficient emphasis is given to the subtleties and flexibility of Latin word order. Texts that rely too heavily on "made" Latin and include too few authentic or authentically reconstructed reading passages tend to give the student a stereotyped idea of a rigid word order pattern in Latin. The relationship between word order and sentence meaning could be shown by the familiar device of rephrasing a simple sentence, *Puella canem spectat*, as:

Spectat puella canem.
Canem puella spectat.
Canem spectat puella.

The morphology of the sentence is unchanged, but the change in word order signals a shift in emphasis. The original statement simply asserts that a girl is watching a dog or the dog. The sentence rephrased indicates that the writer is interested in what the girl is doing, or that it is the dog being watched, or that it is a girl who is watching the dog.

When a student is ready to meet a complex sentence, he begins to discover the wide variety of expression of subordinate ideas in Latin. He must learn to recognize the words and groupings of words which signal the subordinate idea. Proper attention to function or structure words, especially those which contrast markedly with English usage, will preclude much unnecessary difficulty for students. The student must be aware also of the possibility of what might seem an endless series of subordinate ideas in one sentence. Through skillfully planned exercises containing subordinate

* *Elementary Latin: The Basic Structures*. Crawford, Ashley, Infield, and Kempner. Univ. of Michigan Press. 1963.

structures, and drills featuring expansion by addition of several subordinate patterns to a simple sentence, the student can be trained to read without laborious and time-consuming dissection. When a subordinate idea (e.g., indicating when, where, under what circumstances, for what purpose) is completed, it is recorded in the student's mind as just that, a "sub-sentence," as it were, and the reader considers its influence upon or relationship with other words or word-groups in the sentence, before he determines the author's inclusive meaning.

Reading experience begins very early in Latin. When the student comprehends a one-word sentence (e.g., *Currit.*) he is on his way. With frequent practice and controlled expansion, he will learn to read in phrases and word groups. His eyespan will soon encompass in one glance groupings like: *magnā cum celeritāte, in rē pūblicā, per fīnēs Aeduōrum et Sēquanōrum, quid iūdicētis, quōcumque vestrae mentēs inclīnant.*

The beginning Latin student can learn the difference between the sound, sight, and meaning of words in the nominative and accusative during his first week of study. At first, the use of the accusative inflection will be limited to a direct object function. If the word in the accusative is then preceded by a preposition, the meaning becomes immediately clear from the prepositional clue. Then may come the accusative of time; here the lexical reference of the word may be a valuable clue. Words like *hiemem, annum, diem, horam, tempus* may in themselves quickly preclude other accusative functions. The same is true of the accusative of space. Used in apposition, the accusative meaning is assisted by the word to which it is apposite. When the student moves on to *ōrātiō oblīqua,* he must entertain the possibility that the accusative ending indicates the subject of an infinitive. At times a verb clue (i.e., *dīxit, putat*) will have already appeared, but often the mere structural pattern involving the infinitive is a key to the meaning.

Now the teacher's skill comes into play, for he provides helpful hints to narrow the anticipation. For example, a word like *senātōribus* can indicate a dative or ablative function, but since the word refers to a person, an ablative use would more often than not require a preposition. The reader, therefore, may consider *senātōribus* as an indirect object or as a complement of a verb which by its intransitive nature does not, in Latin, allow a direct object. The student's knowledge of basic patterns, learned and reinforced through practice and drill, makes recognition almost automatic. It should not be expected, though, that this transfer from pattern practice or short sentence drill and reinforcement of certain structures to the recognition of that structure in a contextual situation will take place instinctively without sufficient guidance, drill, and specific training.

The best way to learn to read a language is to read it as frequently and as extensively as possible. It would therefore be wise to include time for reading in almost every class session. This reading may be conducted with progressively decreasing supervision by the teacher, who, nevertheless, will be ready at all times to provide necessary guidance and help. The use of the most authentic materials possible at every level of instruction will involve the student with structures and forms with which

he is not familiar. A brief notation or explanation by the teacher will suffice to clear this hurdle. The teacher should curb the impulse to stop, teach, and reinforce infrequent items.

Writing

At all precollege levels, writing should be considered as a teaching-learning technique, rather than a goal. At the beginning level it should be limited to short dictations, item completions, or simple drills that have first been treated orally or visually. The writing of Latin can be used effectively to clarify constructions, to illustrate the significance of word order, and to demonstrate differences in meanings among often-confused words. However, it should be kept in mind that the primary purpose of writing Latin is not so much to develop the ability to write Latin as to enable the student to attain greater competence in reading and understanding Latin. Hence, there will be a far greater attention to reading than to writing. In fact, except perhaps experimentally with outstanding students in very advanced classes, the attention to writing in the secondary school study of Latin will be subordinate, incidental, and even minimal.

Word Study

The ability to read a language requires a knowledge of the lexical items of the language as well as a familiarity with its morphological and syntactical patterns. Conscious effort should be made, therefore, to develop within the pupil not only competence in, but the habit of, analyzing Latin words, though in reading this should always be subordinated to need, either on a clause, sentence, or paragraph basis. A study of Latin word formation is important; it equips the student to recognize the component elements of Latin words; it provides a valuable resource for intelligent guessing at individual meanings in wider contexts; it assists him in mastering a semi-active Latin vocabulary and in increasing his passive vocabulary, thus serving as a valuable aid in reading Latin. When properly applied, the knowledge of Latin wordbuilding will eliminate much time-consuming vocabulary thumbing. And when the relationship between Latin words is understood, the relationship between Latin words and their English derivatives is more meaningful.

As in other aspects of language learning, the study of words and word formation should have a contextual source. A wise choice of reading materials is that in which the words presented and repeated for reinforcement are those selected for their frequency in future reading and their usefulness in the study of English derivatives. This necessarily refers, for the most part, to elementary texts. The basic elements of word formation are roots, prefixes, and suffixes. The essential meanings or general functions of roots need to be mastered. The pupil should then be aware of the process of expanding a root, 1) by attaching a prefix to form a new word whose meaning or general purpose is altered by the compounding element and 2) by adding suffixes to form new parts of speech with meanings related to the root, or to modify meanings of a given item.

When an unfamiliar word is met in context, and its meaning or function is essential for the comprehension of the word-unit in which it appears, an analysis of the components of the word will often be a sufficient clue to its meaning or function. Of course, the inflectional nature of Latin will also assist a student in recognizing the functional or semantic relationship of an unfamiliar word to its word-unit.

In addition to their inflectional functions, suffixes should be treated as having noun-forming, adjective-forming, or verb-forming functions, and students should not be burdened with vague terminology (i.e., the suffix denotes the "state" of, the "condition" of). In the beginning, the lexical meaning of prepositional prefixes can be used in examples. But very soon attention should be given to their figurative meaning, and students should be made aware of those prefixes that sometimes have an emphatic, intensive, or pejorative force. Otherwise the students will come up with some very confusing and unrealistic solutions, as they endeavor to analyze Latin words.

Terms

Terms and processes which should be understood by the student are: root, prefix, suffix, assimilation, vowel weakening, and contraction (e.g., *con (cum) + agō>cogō*).

Roots

The following suggested list of fifty basic roots should provide an adequate foundation for building a sizeable Latin vocabulary as well as an important group of Latin roots in English derivatives.

agō - do, perform (ag, act)

audeō - dare (aud, aus)

audiō - hear (aud, audit)

augeō - increase (aug, aux, auct)

cadō - fall, happen (cad, cid, cas)

caedō - cut, kill (caed, cid, cis)

capiō - take (cap, cip, cept)

cēdō - move, go, yield (ced, cess)

claudō - close (clud, clus)

crēdō - believe, trust (cred, credit)

cupiō - desire, wish (cup, cupit)

currō - run (curr, curs)

dīcō - say, speak, tell (dic, dict)

dō - give (did, dit)

dūcō - lead, bring forward (duc, duct)

eō - go (it)

faciō - do, make (fac,fic,fact,fect)

ferō - bear, bring, carry (fer,lat)

fluō - flow (flu, flux)

gradior - step, move, go (grad, gred, gress)

habeō - have, hold (hab,hib,hibit)

iaciō - throw (iect)

legō - read, pick (leg,lig,lect)

loquor - speak, talk (loqu,locut)

mittō - send, let go (mitt,mis,miss)

moveō - move (mov,mot)

pellō - drive (pell,puls)

pendō - hang (pend,pens)

pōnō - put, place (pon,pos,posit)

premō - press, push (prim,press)

probō - prove, approve (prob,prov)

quaerō - ask, seek (quer,quir,quis)

rapiō - snatch (rap,rip)

regō - rule, guide (reg,rig,rect)

rumpō - break (rump,rupt)

sedeō - sit (sed, sid, sess)

sentiō - feel, realize (sent,sens)

sequor - follow (sequ, secut)

spectō - look, see (spec,spic,spect)

statuō - cause to stand, set, decide (stit)

stō - stand (sta, sist)

sum - be

tangō - touch (tang,ting,tig,tact)

tendō - stretch (tend, tent)

teneō - hold (ten,tin,tent)

veniō - come (ven, vent)

vertō - turn (vert, vers)

videō - see (vid, vis)

vīvō - live

vocō - call

Prefixes

a (ab, abs) - away, from

ad - to, toward

ante - before, in front

circum - around

con - with, together

de - down from, concerning

e (ex) - out of, from

in - into, toward

inter - between, at intervals

ambi - around, about

dis, di - apart, away, not

in - not

ob - against

per - through, thoroughly

post - after, behind

prae - before, ahead

pro - forward, forth

sub - under, below, up from below

super - above, upon

trans - across

re, red - back, again

sē, sed - apart, away

Suffixes

Noun-forming:

Agent - *sor, tor, trix*

Action; condition resulting from action - *ium, or, io, sio, tio, sus, tus*

Means or result of action - *men, mentum*

Abstract nouns - *ia, tia, tas, tudo, tus*

Office - *atus, tura*

Adjective-forming:

Connection or association *-alis, -anus, -aris, -arius, -ensis, -icus, -ilis, -inus, -ius, -ivus*

Fullness *-osus, -lentus*

Passive capacity *-bilis, -ilis*

Tendency *-ax, -idus*

Time *-ernus, -urnus*

Verb-forming:

Frequentatives or intensives *-ito, -to*

Inceptives *-sco*

Compounds

Many colorful and interesting words are formed from combinations of two Latin words, and their meanings are easily determined by recognizing the words combined. Examples are:

aedificium	*magnanimus*
animadverto	*meridies*
belligerens	*signifer*

Teaching Vocabulary

The continuous, systematic acquisition of vocabulary is necessary for the accomplishment of the reading goal outlined in this syllabus. The aim is for recognition of an increasing number of familiar words in reading passages, and for an increasing ability to determine the meaning of unfamiliar words in context.

Vocabulary items should be selected for study on the basis of the frequency of occurrence in the reading material the teacher will use at any given level. A judicious choice of reading material at beginning levels will feature connected passages that present a limited number of new words at one time, and then offer sufficient repetition of these words to assist their mastery. Through guidance and direction, students will be encouraged to discover new words before resorting to a vocabulary; ideally the habit of vocabulary-thumbing will never be acquired through lack of opportunity for and instruction in developing a vocabulary by other means. They will also be taught to recognize or judge the importance of words according to their position in a given sentence. In addition, they will be taught the difference between structure words and content words.

At Level I, when new words are presented in their contextual setting, they can be reinforced by the use of visuals, by "acting them out" when applicable, and by repetition in a series of short sentences presented visually or orally. Any technique which can convey the meaning of a Latin word by direct association and without recourse to an English equivalent is commendable. This does not mean that, where a brief English "gloss" will break the barrier of misunderstanding, glossing is not a desirable practice; glossing will be especially useful for words of infrequent occurrence and words not readily related to already familiar items.

New words should be associated with related words as soon as and whenever possible. The student's knowledge of the principles of Latin word formation will help him in vocabulary recognition. Students should be made aware that, unlike English, which permits a word to change its part of speech and function without changing its form, Latin words undergo morphological change when changing from one part of speech to another. For example:

English	*Latin*
I *love*	*amō*
his *love*	*amor eius*
love letter	*epistola amātōria*

The percentage of unfamiliar content words may increase as the student's reading level advances despite the constantly expanding vocabulary. In many instances it will not be necessary to know the exact

meaning of a word in order to be able to get the idea of a sentence or a clause. Certainly in much of his reading in English, a student finds it unnecessary to identify every word. If it is essential to the comprehension of the phrase, clause, or sentence, the student should be trained to attempt some systematic guesswork, using the end-vocabulary or dictionary only as a last resort. This step, too, becomes a learning situation and an opportunity to encourage the student to make some sort of association which will aid him in recognizing the word when he meets it again.

If the desired goal of extensive reading is to be achieved at advanced levels, it will be necessary at some time for the student to work with the vocabulary in the text or with a standard dictionary. An exercise in how to use a foreign-language dictionary is certainly in order. Such an exercise can be prepared and structured so that the student derives the maximum benefit; certainly it should involve an experience in discovering the most plausible meaning of the word for the specific phrase or sentence in which it occurs. He should learn the standard abbreviations and other useful aids supplied by the dictionary.

Word meanings, it should be pointed out, change when words are used in different contexts or environments. Many words occurring with high frequency have a wide range of meaning (e.g., *agō*, *rēs*, *magnus*). A classic illustration using *magnus* follows:

magna vōx - a loud voice
magna calamitas - a serious disaster
magnus homo - a tall fellow, a great man
magna pecūnia - much money
magna causa - an important case
magno natu - advanced in years, aged
magnum pretium - a high price
magna quercus - a lofty oak

Remember, too, when dealing with an illustration like the above, that we are not looking for word-for-word equivalency, or exact translation, but for contextual meaning and interpretation of the writer's intent.

Word comprehension can be tested in a variety of ways: by selecting from alternatives the one word which will logically fit the context; by completing a thought with the most common word applicable; by substituting an antonymous or synonymous word or expression; by paraphrasing the content; by the use of questions on comprehension to be answered briefly in English. But the teacher should always subordinate word testing to larger meaning-unit testing.

Although this syllabus does not include a mandated vocabulary list, the following basic vocabulary and word lists may be useful to interested teachers:

A Basic Latin vocabulary (1000 words). By John Wilson and C. Parson. Macmillan & Co. c/o St. Martin's Press, 175 Fifth Ave., New York, N.Y. 10010.

A compact Latin vocabulary (2000 words). The Thrift Press, Ithaca, N.Y. 14850.

Frequency word lists for Caesar's Gallic wars. By G. H. Lucas, 619 Farnsworth Ave., Bordentown, N.J.

Locutionum cotidianarum glossarium. By Goodwin Beach & F. L. Battles. Hartford Seminary Press, Hartford, Conn.

NAIS Latin word list. National Association of Independent Schools, 4 Liberty Square, Boston, Mass.

Vocabulary lists for a) Caesar's *Gallic wars;* b) Cicero's *orations;* c) Vergil's *Aeneid.* By Paul Kunzer. Bruce Humphries Publishing Co., Boston, Mass.

Audiovisual Materials

This syllabus attempts both to outline a dynamic rejuvenated course of study for Latin and to suggest modes of presentation with a good potential for effectiveness in implementing the course of study. To be sure, there is a practical limitation on the modes of presentation.

There is no question about the appeal and effectiveness of multi-sensory media. However, the use of such aids *per se* does not ensure automatic success; their effectiveness is dependent upon their skillful integration into the classroom presentation. Proper use should result in heightened student interest, visual reinforcement, and better understanding.

Preplanning is essential. The teacher must acquaint himself thoroughly with the nature and content of the audiovisual materials he intends to use. He must then prepare his students by making clear to them the purpose of the activity and the nature and content of the material to to be presented. Followup is as essential as preplanning, and sufficient time should be allowed for class discussion.

Audiovisual materials and their sources are listed in the bibliography. There is also substantial reference to articles and books on the effective use of such media. *Classical World* publishes a valuable annual survey.

The Language Laboratory

The language laboratory, the classroom tape recorder, or other electro-mechanical systems will help in the development of control of the sound system and in grammar drill, both of which contribute to the attainment of proficiency in the reading of Latin. The aids may also be used in the direct development of reading skills through listening-looking exercises dealing with intonation and word grouping in prose and poetry.

The language laboratory makes its maximum contribution when it is available to students for their independent use, whether in a scheduled laboratory period, or during their free periods, or after school, and when it is so used under conditions ensuring effective study. Even when used for a total class exercise, the laboratory provides a somewhat individual experience for the student through isolation by booths or by earphones. Another contribution of the laboratory is the opportunity to use, through a wise selection of tapes and recordings, the most authentic oral materials available.

There are three types of experiences which may be provided electronically. The most elementary is the initial introduction to the sound system of Latin. Through mimicry drills the student learns to produce individual sounds, sound sequences, words with proper accent, and utterances with proper phrasing. In the next phase, there is the presentation of drills which illustrate, teach, and reinforce basic morpho-syntactic patterns, thus increasing control of grammar, and instilling a feeling for

word grouping which is so important in reading. At an advanced level, the language laboratory has a role in the full appreciation of poetic, dramatic, and prose (e.g. oratorical) literature. Fortunately there are available recordings and tapes which will aid the teacher who wishes to illustrate the ways in which the Latin language was used by its acknowledged masters in combining total sound effect with emotion, imagination, and thought.

Programed Learning and Other Materials

It is most appropriate to discuss programed instruction for Latin in connection with audiovisual materials and the language laboratory. Programed instruction is a form of self-instruction in which the student learns by minimal steps, is encouraged by instant reward for learning which provides reinforcement of cumulative knowledge, and is able to progress at the pace determined by a composite of his ability, his motivation, and his learning environment.

The materials for programed instruction in Latin are generally both auditory and visual, and typically involve the use of electromechanical components normally associated with the language laboratory. It is expected that in time they will lead to the use of the study carrel, a self-contained language-learning situation. One of the characteristics of present auto-instruction in any language is that it is not completely independent but requires some guidance from a fully knowledgeable teacher.

In Latin, the earliest self-instructional materials indigenous to the United States were developed by a team under the direction of Professor Waldo E. Sweet of the University of Michigan. More recently, Professor Richard T. Scanlon of the University of Illinois has been working on the development of very promising materials in connection with the revolutionary electromechanical design called "Plato." The materials developed by Professor Sweet and suitable for beginning and continuing Latin are entitled *Artes Latinae* (Levels I and II).* The most recent known publication at the time of this printing is Rogier Eikeboom's *Programmed Latin Grammar* (Scott, Foresman and Co., New York. 1970). Experienced teachers are strongly urged to experiment with such materials, which may hold promise for the teaching of Latin to students of every degree of ability and background. Teachers fearful of compromising the Regents status of able students through the use of such materials should make special application on forms supplied by the Bureau of Secondary Curriculum Development to conduct an experimental course yielding Regents credit under Group II with or without passing a Regents examination. Approval should be requested to offer the course for a specific period of time, such as two successive academic years. Teachers should expect to devise means of integrating these course materials with the requirements of the syllabus.

It is recommended that inexperienced teachers not experiment with these materials. Finally, it must be remembered at all times that the chief criterion for judging a course of Regents calibre (as, indeed, for judging a technique, an "approach," or a text) is the quantity and quality of Latin learned by the students.

Although not "programed," the techniques involved in *Lingua Latina secundum natura rationem explicata*, 2nd ed. (rev.), by Arthur M. Jensen, published by The Nature Method Institute, Copenhagen, 1959, merit investigation by forward-looking teachers.

*Published by Encyclopedia Britannica Education Corp., 425 North Michigan Ave., Chicago, Ill. 60611; obtainable in New York State from Mr. Merwin Hoffman, 180 East Post Rd., White Plains, N.Y. 10601.

Reading Materials Suggested for the Study of Ancient Science and Technology for Levels II and III

In an effort to provide reading content that is of relevance and interest to Latin students, it is wise to capitalize on the enthusiasm of young students, particularly boys, for scientific topics. Materials suggested here provide a model which may be used as the basis of a complete, though brief, unit; they may be introduced from time to time to vary classroom procedure; they may be used for individual work by certain students for whom the subject has an especial appeal. Most of the material suggested (and the list is by no means exhaustive) will need adaptation and annotation, the amount of which will be determined, of course, by the ability of the students and by the Level (II or III) at which they are used. Of course, it is most desirable that such materials be readily available for the alert and progressive teacher rather than that they be prepared by the conscientious but easily overworked teacher.

The Romans were not great scientists, and there is no intention to present them as such. The intent is rather to give students some idea of the existence of an awareness of scientific questions among the Greeks and Romans, as well as among the men of the Middle Ages and Renaissance.*

Astronomy

The mythological approach:

Ovid, *Metamorphoses*, II.1-328: Phaethon
II.401-530: Callisto
Cicero, *De re publica*, I.14, 21-22: The "planetarium" of Archimedes
Vergil, *Georgics*, I.204-259: The importance of the stars to farmers
Pliny, *Natural history*, II.8: Eclipses
Copernicus, *De revolutionibus orbium caelestium, passim***

Medicine and the Human Body

The mythological approach:

Livy, *Ab urbe condita*, X.47; XI.: Temple of Aesculapius
Cato, *De re rustica*, CLX: Treatment of a dislocation or fracture
Celsus, *Medicina*, II.2: Danger signals for illness
VI.3: Treatment of ulcers
VIII: Bones of the body

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* Those interested in more extensive work in scientific Latin of the Middle Ages and Renaissance are referred to Shirley F. Woods, "Teaching scientific latin in high school latin class," *CJ* 59 (Feb. 1964), 208-210.

**A passage from this work may be found in DeWitt, Cummere, Horn. *College Latin*, Scott Foresman.

Galenus, Claudius, *On the natural faculties*, I.5: Growth and nutrition
II.1: The digestive process
II.9: Functions of the organs of the body
Harvey, *Exercitatio anatomica de motu cordis et sanguinis in animalibus, passim**

Mathematics

Cicero, *De oratore*, I.3.10: Mathematics
Cassiodorus, *Institutiones*, II.3: *De Arithmetica*
Boethius, *De institutione arithmetica*, II.40: Proportions
Isidore, *Origines*, III, proem: definition of mathematics

Geography, Natural Phenomena, Exploration

Pomponius Mela, *De Situ Orbis*, I.9: Egypt
Seneca, *Epistulae morales*, LXXIX. 1-3: Inquiry concerning the Charybdis and Aetna
Isidore, *Origines*, XIV.II.1: On the continents
V.30: Days of the week
Adam of Bremen, *Descriptio insularum aquilonis*, 38-40: The discovery of America by the Norsemen*
Columbus's letter on the discovery of America**
Pliny, *Epistulae*, VI.16: The eruption of Vesuvius

Technology

Caesar, *De bello Gallico*, IV.17: Building a bridge
Frontinus, *De aquis urbis romae*, I.35: The flow of water

Miscellaneous

Lucretius, *De perum Natura*, II. *passim:* The atomic theory
Pliny, *Natural history*, XXXVII.76: Establishing the genuineness of jewels by experiment
XXXVI. 65-66: Making glass
Roger Bacon, *Opus maius, passim****
Francis Bacon, *Novum organum, passim*

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* This may be found in The Latin Workshop's *Experimental Materials*, Book Two. University of Michigan Press. 1954.
** This passage may be found in Harrington, *Medieval Latin.*
*** DeWitt *et al, op. cit.*

A Sample Unit for Level I

Roman Education

The materials which follow are intended to illustrate how an instructional unit may be developed by incorporating adapted, practically rewritten, selections from ancient authors into a continuous narrative. The narrative has been written almost entirely in the perfect tense since it is felt that this tense, probably the most common in Latin authors, should be taught as early as possible. Preparation for many vocabulary items and for words like *licet, domi* can be made through brief oral drills.

The poems have not been adapted. The teacher will read these aloud to the class so as to give students an opportunity to hear metrical cadence and other phonological aspects of Latin poetry early in their experience in Latin. The references to specific authors will give opportunity for some discussion on Latin literature. Finally, an attempt has been made to bring both the language and the subject from the days of Republican Rome through the Middle Ages into the present.

Following the sample narrative are the original passages from which adaptations were made. A contrast of the original and the adapted may be of assistance to the teacher who wishes to develop similar units.

De Līberīs Ēdūcandīs

Ut parentēs tempōribus nostrīs, ita patrēs mātrēsque Rōmānī līberōs et puerōs et puellās multa scīre voluērunt. Necesse puerīs fuit rēs pūblicās et mīlitārēs comprehendere, puellīs domesticās. Ferē omnēs cīvēs Rōmānī legere, scrībere, numerāre scīvērunt; multī litterās, scrīpta auctōrum Graecōrum Rōmānōrumque quoque scīvērunt. Quod Graecī Rōmānōs multa docuērunt. Rōmānī dē mōribus, urbibus, virīs Graecīs scīre dēsīderāvērunt. Quod sapientēs Graecī multās sententiās dē vītā et morte, dē bonīs et malīs, dē artibus, cīvitāte, lībertāte Rōmānīs dedērunt, hī librōs Graecōrum legere cupīvērunt. Quō modō līberī Rōmānī haec omnia discere potuērunt?

Fuērunt nūtrīcēs, saepe Graecae, quae līberōs parvōs docuērunt. Domī mātrēs puellās docuērunt. Puerōs autem patrēs ad forum, ad aliās partēs Rōmae dūxērunt; multa eīs dē urbe, dē rē pūblicā, dē rēbus gestīs virōrum clārōrum nārrāvērunt. Ōlim in cūriam, quō locō senātōrēs dē rē publicā disputāvērunt, fīliōs dūcēbant. Posteā fīliōs dūcere in cūriam nōn licuit quod puerīs dē rēbus magnīs sēcrētīsque nōn dīcere apud mātrēs atque sorōrēs fuit difficile. Quā dē rē est fābula iūcunda quam fortasse scītis. In epistulā ad frātrem Cicerō, ōrātor clārus Rōmānus, haec dē nepōte fīliōque scrīpsit. Vultisne legere verba Cicerōnis?

> (Frāter Cicerōnis abest, in Galliā cum Caesāre) Cicerōnem tuum nostrumque cotīdiē vidēbō, saepe īnspiciam ea quae discit et sī illī placēbit etiam magistrum mē dabō. Solitus quidem sum quod hōc tempōre fīlium meum quoque discō.*

Et puerī et puellae parvae in lūdō quoque studuērunt. Puellae autem in lūdō multōs annōs nōn studuērunt. Cum mātribus domī mansērunt. Plīnius, auctor quī post tempōra Cicerōnis vīxit, in epistulā ad amīcum, auctōrem Tacitum, scrīpsit dē lūdō quem in oppidō suō condidit.

> Vēnit nūper ad mē amīcī meī fīlius praetextātus. "Studēs?" inquam. Respondit, "Etiam." "Ubi?" "Mediolānī." "Cūr nōn hīc?" Pater, quī cum fīliō erat, "Quod nūllōs hīc magistrōs habēmus." Deinde ego, "Cūr nūllōs magistrōs habētis? Ubi puerī studēre dēbent? Suō in oppidō, certē. Puerī quī suō in oppidō student sub oculīs parentum sunt. Sī puerī suō in appidō discunt, patrēs multam pecūniam nōn solvent. Sine multā pecūniā magistrum bonum condūcere (hire) possunt. Sī patrēs huius oppidī partem pecūniae dabunt, reliquam dabō. Nōlō quidem tōtam dare quod, meā sententiā, patrēs ipsī magistrum fīliōrum ēligere dēbent. Hominēs enim sua magnā cum dīlligentiā nātūrāliter servant." **

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* Cicero, *Ad quintum iratrem*, II.14 (Adapted)
** Pliny, *Epist.* 4.13 (Adapted)

Multī iuvenēs Rōmānī quī alia discere voluērunt iter ad Graeciam, in prīmīs Athēnās, fēcērunt. Quae mīrābilia in hīs locīs vīdērunt!

Multī Romanī, ut etiam aliquot Americānī, voluērunt quidem līberōs nihil discere nisi ūtile. Quod ipsī pecūniam nimium cupīvērunt, līberōs studēre pecūniae sōlīus causā voluērunt. Quibus dē hominibus Petrōnius, auctor tempōribus imperātōris Nerōnis, cōmicē scrīpsit. (Fortasse ea quae Idem scrīpsit dē cēnīs opulentōrum at inēlegantium iam lēgistis.)

(Aliquot hospitēs domī Trimalchiōnis cēnābant, apud quōs erat Agamemnon, magister clārus. Cui etiam alius hospes, dīves scīlicet (of course), haec dīxit:)

VIsne ad meam vīllam venīre? Casa mea parva est. Erit autem nōn mala cēna. Fīlius cārus mox erit tuus discipulus. Iam quattuor partēs (table for division into fourths) dīcit. Habēbis ad latus servulum, quod discere amat et caput dē tabulā non tollit. Bonus puer est, etiam sī avēs nimium amat. Puerō etiam aliquot librōs rubrīcātōs (books with red chapter headings, especially law books) dedī, quod volō illum aliquid dē iūre scīre. Habet haec rēs pānem. Nōn est necesse magnam operam litterīs dare. Sī eī ius nōn placet, artificium discere licet. Haec mors sōla auferre potest. Cotīdiē clāmō, "Prīmigenī (Junior, lit. first-born), crēde mihi, quidquid discis, tibi discis."*

Poēta Rōmānus, nōmine Mārtiālis, aequālis Plīnī, puerōs in lūdō recitāre, inter sē loquī, nōnnumquam vāpulāre per fenestrās īnsulae saepe audīvit. Carmina hīs dē rebus composuit. Sī studiōsī eritis, vester magister (vestra magistra) haec carmina vōbīs recitābit.

Quid tibi nōbīscum est, lūdī scelerāte magister, invīsum puerīs virginibusque caput?
Nōndum cristātī rūpēre sīlentia gallī: murmure iam saevō verberibusque tonās.

VIcīnī somnum - nōn tōtā nocte - rogamus, nam vigilāre leve est, pervigilare grave est,
Discipulōs dīmitte tuōs: vīs, garrule, quantum accipis ut clāmēs, accipere ut taceās?**

Lūdī magister, parce simplicī turbae sīc tē frequentēs audiant capillātī!

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* Petronius, *Satyricon*, 46
** Martialis, 9.68. 1-4, 9-12

Albae leōne flammeō calent lūcēs tōstamque fervēns lūlius coquit messem!

— — —

aestāte puerī si valent, satis discunt.*

Mediō aevō quidem, alius poēta, cuius nōmen nēscīmus, ferē eadem cantāvit. Erat ipse fortasse discipulus.

Omittāmus studia;
Dulce est dēsipere,
Et carpāmus dulcia
Iuventūtis tenerae;
Rēs est apta senectūtī
Sēriīs intendere.**

Nōnne eāsdem sententiās hōdiē audīvistis? Hominēs, in prīmīs puerī puellaeque, omnibus aetātibus omnibus locīs simillimī sunt.

The texts from which materials for the preceding unit were adapted are as follows:

Cicero:

Maximae mihi vero curae erit, ut Ciceronem tuum nostrumque videam scilicet cotidie, sed inspiciam, quid discat, quam saepissime et, nisi ille contemnet, etiam magistrum me ei profitebor cuius rei non nullam consuetudinem nactus sum in hoc horum dierum otio Cicerone nostro minore producendo.

Pliny:

Proxime cum in patria mea fui, venit ad me salutandum municipis mei filius praetextatus. Huic ego 'studes?' inquam. Respondit 'etiam.' 'Ubi?' 'Mediolani.' 'Cur non hic?' Et pater eius (erat enim una atque etiam ipse adduxerat puerum) 'quia mullus hic praeceptores habemus.' 'Quare nullos? nam vehementer intererat vestra, qui patres estis,' et opportune complures patres audiebant, 'liberos vestros hic potissimum discere. Ubi enim aut iucundius morarentur quam in patria aut pudicius continerentur quam sub oculis parentum aut minore sumptu quam domi? quantulum est ergo collata pecunia conducere praeceptores, quodque nunc in habitationes, in viatica, in ea quae peregre emuntur (omnia autem peregre emuntur) impenditis adicere mercedibus? Atque adeo ibo, qui nondum liberos habeo, paratus sum pro re publica nostra, quasi pro filia vel parente, tertiam partem eius quod conferre vobis placebit dare. Totum etiam pollicerer, nisi timerem ne hoc

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* Martialis, 10.62. 1-2, 6-7, 12
** from *Carmina burana*

munus meum quandoque ambitu corrumperetur, ut accidere multis in locis video, in quibus praeceptores publice conducuntur. Huic vitio occurri uno remedio potest, si parentibus solis ius conducendi relinquatur isdemque religio recte iudicandi necessitate collationis addatur. Nam qui fortasse de alieno neglegentes, certe de suo deligentes erunt dabuntque operam ne a me pecuniam non nisi dignus accipiat, si accepturus et ab ipsis erit.

Petronius:

...aliqua die te persuadeam, ut ad villam venias et videas casulas nostras? Inveniemus quod manducemus, pullum, ova; belle erit, etiam si omnia hoc anno tempestas dispare pallavit: inveniemus ergo unde saturi fiamus. Et iam tibi discipulus crescit cicaro meus. Iam quattuor partis dicit; si vixerit, habebis ad latus servulum. Nam quicquid illi vacat, caput de tabula non tollit. Ingeniosus est et bono filo, etiam si in aves morbosus est. ... Emi ergo nunc puero aliquot libra rubricata, quia volo illum ad domusionem aliquid de iure gustare. Habet haec res panem. Nam litteris satis inquinatus est. Quod si resilierit, destinavi illum artificii docere, aut tonsetreinum aut praeconem aut certe causidicum, quod illi auferre non possit nisi Orcus. Ideo illi cotidie clamo: 'Primigeni, crede mihi, quicquid discis, tibi discis.'

RECOMMENDED LATIN AUTHORS, THEIR WORKS AND RELATED MATERIALS

I. Caesar

A. Basic Texts

Texts available through Oxford Classical Texts and the Macmillan Series. St. Martin's Press publishes inexpensive editions of selections and individual books. Refer also to list of textbooks in Latin in *The Classical World*, Vol. 61, No. 8, April, 1968.

B. Background

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Komroff, Manuel. *Julius Caesar*. Julian Messner. 1955.

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C. Fiction

Anderson, Paul. *For freedom and for Gaul.* Biblo & Tannen. 1957.

_____ *Swords in the north.* Biblo & Tannen. 1957.

_____ *With the eagles.* Biblo & Tannen. 1957.

Brown, Esther. *Gaul is divided.* Whittlesey House. 1962.

Davis, W. S. *A friend of Caesar.* Macmillan. 1928.

Duggan, Alfred. *Winter quarters.* Coward McCann. 1956.

Mitchinson, Naomi. *The conquered.* Harcourt, Brace. 1923.

Pope, P. H. *Vercingetorix.* Exposition Press, 1960.

Warner, Rex. *Imperial Caesar.* Little, Brown. 1960.

_____ *The young Caesar.* Little, Brown. 1958. Also in Mentor paperback. 1959.

Wells, R. F. *On land and sea with Caesar.* Biblo & Tannen. 1959.

_____ *With Caesar's legions.* Biblo & Tannen. 1943.

Whitehead, A. C. *The standard bearer.* Biblo & Tannen. 1943.

Wilder, Thornton. *The ides of March.* Harper. 1948. Also New American Library paperback. 1963.

D. Nonprint Instructional Materials

Brandon Films

The death of Caesar and *The revenge of Caesar.* Two films based on Shakespeare's *Julius Caesar.*

Eastman Educational Slides

Set D	*Caesar's Gallic wars.* Color slides.
#106	*The life of Julius Caesar.*
#107	*Julius Caesar and the Gallic wars.*

Educational Audio Visual, Inc. (EAV)

A 73TF 821	*Julius Caesar.* Tape/Filmstrip. Introduction to Caesar the man and the facts of Roman power politics.

A 7020-91 *Julius Caesar.* Filmstrip only.

A 73TF 811 *The Celts: the people of Britain, Gaul and Germany in Caesar's time.* Tape/Filmstrip.

A 72FF 967 *Caesar's army.* Part I: soldiers, armor, weapons. Part II: fleet, camp, baggage, army on the march. Two color filmstrips in the set.

76424-1 *Caesar - first expedition to Britain.* Tape of selections following the "Hear and Repeat Method."

Encyclopedia Britannica Educational Corporation

#10860 *Ancient Rome.* Set of five filmstrips. Included are Great achievements of the Roman Empire; Julius Caesar: politician and dictator; Living in ancient Rome; Two boys of ancient Rome; Architecture of Rome. The same illustrations are used in the following two filmstrips.

#61880 *Roma antiqua.* With Latin captions suitable for first year students.

#62040 *Roma antiqua.* With Latin captions adapted for second year students.

#2182 *Julius Caesar: the rise of the Roman empire.* Color film. Also in black and white, #2183.

Film Associates of California

Four views of Caesar. 23 min. film. Presents four profiles of Caesar: one autobiographical, one by Plutarch, one by Shakespeare, and one by George Bernard Shaw.

Film Classic Exchange

Caesar, ruler of Rome

Crossing the Rubicon

Veni, vidi, vici

Young Caesar

Folkways/Scholastic Records

#9976 *Julius Caesar.* 12" LP. Thirteen complete passages read in Latin and English by Moses Hadas, with commentaries.

#9963 *Caesar and Cicero*. 12" LP. Readings in church Latin by Mario Pei of selections from Caesar's book I of *The Gallic wars* and of selections of Cicero.

F O M Filmstrips

#5010 *Julius Caesar* by William Shakespeare

Life Filmstrips

#70 *Julius Caesar, flawed genius*

McGraw-Hill Book Company, Text-Film Department

#403401 *A pictorial guide to Julius Caesar*. I and II
#403402

The Tutor That Never Tires, Inc.

The Helvetian campaign. 35mm. filmstrip, non-pictorial.

II. Catullus

A. Basic Texts

Fordyce, C. J., *ed. Catullus: a commentary.* Oxford. Clarendon Press. 1961.

McKay, A. G. & Shepherd, D. M., *eds. Roman lyric poetry: Catullus and Horace.* St. Martin's Press. 1969.

Mynors, R. A., *ed. Carmina.* Oxford Univ. Press. 1958.

Smith, F. J. and others, *eds. Catullus: selections from the poems (together with translations of three poems by F. L. Lucas.)* London. G. Allen & Unwin Ltd. 1942.

B. Background

Copley, F.O. *Gaius Valerius Catullus.* Univ. of Michigan Press. 1957.

Cornish, F. W., trans. *Catullus, Tibullus.* Harvard Univ. Press. 1962.

Dixon, Sir Pierson. *Farewell, Catullus.* British Book Center. 1960.

Duckett, E. S. *Catullus in English poetry.* Smith College Classical Series. 1925.

Frank, Tenney. *Catullus and Horace.* Russell & Russell. 1965.

Grant, Michael. *The World of Rome.* World Publishing Co. 1960. Part V.

Harrington, Karl. *Catullus and his influence.* Cooper Square. 1963.

Havelock, E. A. *The Lyric genius of Catullus.* Russell & Russell. 1967.

Highet, Gilbert. *Poets in a landscape.* Knopf. 1957.

Mendell, Clarence. *The new poets and the Augustans.* Yale Univ. Press. 1965.

Quinn, Kenneth. *The Catullan revolution.* Cambridge Univ. Press. 1960.

Tremenheere, J. H., trans. *The Lesbia of Catullus;* 2nd ed. Philosophical Library. 1962.

Wheeler, A. L. *Catullus and the traditions of ancient poetry.* California Press. 1964.

C. Nonprint Instructional Materials

Joles Products, Inc.

Orff, Carl. *Catulli Carmina.*

Folkways/Scholastic Records

FL 9967 *Roman love poetry*

III. Cicero

A. Basic Texts

Abbott, F. E. *Selected letters.* Univ. of Oklahoma Press. 1964.

Grose-Hodge, H., *ed. A case of high treason.* (selections from Cicero's *Pro Rabirio*) Cambridge Univ. Press. 1956.

_____ *Murder at Larinum.* (selections from Cicero's *Pro Cluentio*) Cambridge Univ. Press. 1932.

_____ *Verres in Sicily.* (selections from the Verrine orations.) Cambridge Univ. Press.

Poteat, H. M., *ed. Selected letters of Cicero;* rev. D. C. Heath. 1931.

Rockwood, F. E. *Cicero's Tusculan disputations I* and *The dream of Scipio.* Univ. of Oklahoma Press. 1966.

St. Martin's Press has many inexpensive editions of various single works. See also *CW* list referred to under Caesar.

B. Background

Boissier, Gaston. *Cicero and his friends.* Putnam. 1925.

Church, A. J. *Roman life in the days of Cicero.* Biblo & Tannen. 1962.

Cowell, F. R. *Cicero and the Roman republic.* Penguin Books. 1956.

Dorey, T. A., ed. *Cicero.* Basic Books. 1965.

Grant, Michael. *Cicero, selected works.* Penguin. 1962.

Hadas, Moses, ed. *Cicero: basic works.* Modern Library. 1951.

Haskell, H. J. *This was Cicero.* Fawcett. 1964.

Hunt, H. A. K. *The humanism of Cicero.* Carlton, Australia. Melbourne Univ. Press. 1954.

Lofstedt, Einar. *Roman literary portraits.* Tr. by P. M. Fraser. Oxford. Clarendon Press. 1958.

Petersson, Torsten. *Cicero, a biography.* Biblo & Tannen. 1963.

Rolfe, J. C. *Cicero and his influence.* Cooper Square. 1963.

C. Fiction

Anderson, Paul. *Slave of Catiline.* Biblo & Tannen. 1957.

Bentley, Phyllis. *Freedom, farewell.* Macmillan. 1936.

Caldwell, Taylor. *A pillar of iron.* Doubleday. 1965.

Southworth, John. *Pirate from Rome.* Crown. 1965. Also Pocket Books paperback. 1967.

Wagner, John & Ethel. *Gift of Rome.* Little, Brown. 1961.

D. Nonprint Instructional Materials

Educational Audio Visual Inc.

A71TF 121	*Cicero.* Tape/Filmstrip. Cicero's life from his quaestorship in Sicily to his proscription and death.
A76424-3	*Caesar and Cato.* Tape. "Hear and Repeat Method." On the Catilinarian Conspiracy.
1T 034	*Cicero versus Catiline* and *Ecce Senator Romanus.* Dramatic presentations on tape.
1R 023 LP	*Cicero - selections.* Read in Latin by John F. C. Richards. Selections from the speeches, philosophical works and letters.
6382 LP	*Cicero.* Commentary and readings in English and Latin by Moses Hadas. Includes *First Oration against Catiline, On Old Age, Tusculan Disputations, On Moral Duties, Letter to Atticus.*

Film Classic Exchange

The Roman senate.

Folkways/Scholastic Records

9960	*Selections from Cicero.*
9963	*Caesar and Cicero.* Readings in Church Latin by Mario Pei.
9966	Same as 1R 023 above.
9975	Same as 6382 above.

Life Filmstrips

Rome: the eternal city. Part I: *Kings and consuls.*

The Tutor That Never Tires, Inc.

Filmstrips of the first three Catilinarian orations.

IV. Horace

A. Basic Texts

Alpha Classics. *Horace on himself.* G. Bell & Sons Ltd., York House, Portugal St., London.

Bennett, C. E. & Bolfe, J. C., *eds. Odes and epodes of Horace.* Allyn & Bacon.

Fraenkel, Eduard. *Horace.* Oxford. Clarendon Press. 1966.

McKay, A. A. & Shepherd, D. M. *Catullus and Horace.* St. Martin's Press. 1969.

(St. Martin's Press has texts of individual books.)

B. Background

Campbell, A. Y. *Horace, a new interpretation.* London. Methuen. 1924.

Collinge, N. E. *The structure of Horace' odes.* Oxford Univ. Press. 1961.

Commager, Steel. *The odes of Horace.* Yale Univ. Press. 1962.

D'Alton, John. *Horace and his age.* Russell & Russell. 1962.

Frank, Tenney. *Catullus and Horace.* Russell & Russell. 1965.

Green, Paul. *Essays in antiquity.* Dufour. 1960.

Highet, Gilbert. *Poets in a landscape.* Knopf. 1957.

Quinn, Kenneth. *Latin explorations: critical studies in Latin literature.* Humanities Press. 1963.

Noyes, Alfred. *Horace: a portrait.* Sheed & Ward. 1947.

Rand, E. K. *A walk to Horace' farm.* Houghton Mifflin. 1930.

Sedgwick, H. D. *Horace, a biography.* Harvard Univ. Press. 1947.

Sellar, W. Y. *Horace and the elegiac poets.* Biblo & Tannen. 1965.

Urquhart, Elizabeth. *Horace.* Dutton. 1951.

West, David. *Reading Horace.* Aldini. 1962.

Wilkinson, L. P. *Golden Latin artistry.* Cambridge Univ. Press. 1963.

_____ *Horace and his lyric poetry.* Cambridge Univ. Press. 1945; 2d ed. 1951.

C. Nonprint Instructional Materials

Folkways/Scholastic

#FL9968: Odes of Horace

#FL9964: Vergil and Horace

V. Livy

A. Basic Texts

Dorey, T. A. & Lydall, C. W. F., *eds. Livy XXIX.* Havant, Hampshire, England. Kenneth Mason Publications. 1969.

St. Martin's Press. Texts containing individual books and/or selections. Texts cover books I, II, V, XXI-XXX.

(See also *The Classical World* list referred to under Caesar.)

B. Background

DeBeer, Sir Gavin. *Hannibal.* (Challenging Rome's supremacy.) Viking Press.

De Selincourt, Aubrey, tr. *Livy: the early history of Rome.* Penguin. 1960.

Dorey, T.A.,*ed. Latin historians.* Basic Books. 1966.

Frank, Tenney. *A history of Rome.* Holt. 1923.

Haight, Elizabeth. *The Roman use of anecdote in Cicero, Livy, and the satirists.* McKay. 1940.

Hamilton, Edith. *The Roman way.* Mentor Books. 1957.

Laistner, M. L. *The greater Roman historians.* Univ. of California Press. 1947.

Walsh, P. G. *Livy: his historical aims and methods.* Cambridge Univ. Press. 1961.

C. Fiction

DeBeer, Sir Gavin. *Alps and elephants.* Dutton. 1957.

Dolan, Mary. *Hannibal of Carthage.* Macmillan. 1955. Also in Avon paperback as *Hannibal, scourge of Rome.* 1955.

D. Somprint Instructional Materials

Brandon Films

Hannibal (103 min.)

EAV

20-93 *Hannibal.* Filmstrip of Hannibal's army career.

1RF 025 *Ancient Rome*. LP/Filmstrip. The history of the Roman Empire from its legendary beginnings to its final decay.

EMC Corporation

DTH 400, 401, 402: *Great Authors Series*

Life Filmstrips

Rome: the eternal city. Parts I, II, III

VI. Martial

A. Basic Texts

Hull, K. W. D., *eds. Martial and his times: selections from the epigrams of Martial describing life in Rome in the first century A. D.* Toronto. Clarke, Irwin. 1968.

Kennedy, E. C. *Martial and Pliny, selections.* Cambridge Univ. Press.

B. Background

Humphries, Rolfe. *Selected epigrams.* Indiana Univ. Press.

Marcellino, Ralph, tr. *Martial, selected epigrams.* Bobbs-Merrill. 1968.

Nixon, Paul. *Martial and the modern epigram.* Cooper Square.

VII. Nepos

A. Basic Texts

Bott, D. H., *ed. Lives of Atticus, Miltiades, Themistocles and Alcibiades.* St. Martin's Press. 1969.

Farnell, G. S., *ed. Selections* (illustrative of Greek and Roman history.) St. Martin's Press. 1886.

VIII. Ovid

A. Basic Texts

Alpha classics. *Ovid on himself.* G. Bell & Sons Ltd., York House, Portugal St., Kingsway, London.

Dunmore, C. W. *Selections from Ovid.* McKay. 1964.

Gillingham, A. G. & Baade, E. C.,*eds. An Ovid reader.* Charles Merrill. 1969.

Gould, H. E. & Whiteley, J. L., *eds. Metamorphoses, Book VIII.* St. Martin's Press. 1940.

Griggs, M. J., *ed. Selections from Ars Amatoria.* St. Martin's Press. 1969.

Kennedy, E. C., *ed. The heroides, V, VII, I, XII, XIV.*

Shuckburgh, E. S., *ed. Selections (Fasti, Heroides, Tristia.)* St. Martin's Press. 1879.

Thompson, G. H., *ed. Selections from the Ars Amatoria* and *Remedia Amoris*. G. H. Thompson, Hampden-Sydney College, Hampden-Sydney, Va. 23943.

Wilkinson, Herbert, *ed. Easy selections*. St. Martin's Press. 1887.

Wilson, W. M., *ed. Metamorphoses, Book XIV*. St. Martin's Press. 1964.

B. Background

Highet, Gilbert. *Poets in a landscape*. Knopf. 1957.

Wright, F. A. *Three Roman poets; Plautus, Catullus, Ovid; their lives, times, and works*. London. Routledge and Kegan Paul. 1938.

IX. Plautus

A. Basic Texts

Gillingham, A. G. & Baade, E. C. *Plautus for reading and production.* Scott Foresman. 1968.

Lindsay, W. M., *ed.* T. Macci Plauti. *Comoediae.* 2v. Oxford Classical Texts. Oxford Univ. Press. 1963.

Lyne, G. M., *ed.* *Personae Comicae.* Centaur Books, Ltd.

Merrill, F. R., *ed.* *Mostellaria.* St. Martin's Press. 1969.

B. Background

Allen, James. *Stage antiquities.* Cooper Square. 1963.

Beare, W. *The Roman stage: a short history of Latin drama in the time of the Republic;* rev. ed. by N. G. Hammond. Hillary. 1963.

Bieber, M. *A history of the Greek and Roman theater;* rev. ed. Princeton Univ. Press. 1961.

Casson, Lionel, *ed.* *Masters of ancient comedy.* Macmillan. 1960.

_____ *Six plays of Plautus.* Doubleday. 1963.

Dorey, T.A. & Dudley, J.R., *eds.* *Roman drama.* Basic Books. 1965.

Duckworth, George. *The Nature of Roman comedy.* Princeton Univ. Press. 1952.

Harsh, P. W., *ed.* *Anthology of Roman drama.* Holt. 1960.

_____ *A handbook of classical drama.* Stanford Univ. Press. 1944.

Lieberman, Samuel. *Roman drama.* Bantam. 1964.

Nixon, Paul, trans. *Plautus: comedies.* 5v. Harvard Univ. Press. 1959.

Norwood, Gilbert. *Plautus and Terence.* Cooper Square. 1963.

Watling, E. F., tr. *Plautus, the rope and other plays.* Penguin. 1964.

Wright, F. A. *Three Roman poets: Plautus, Catullus, Ovid; their lives, times and works.* London. Routledge and Kegan Paul. 1938.

C. Nonprint Instructional Materials

EMC Corporation

Great Authors Series. Tapes.

Allan Gillingham

Curculio of Plautus. 45 min. tape for rental.

Mostellaria of Plautus. 45 min. tape for rental.

X. Pliny the Younger

A. Basic Texts

Alpha Classics. *Pliny on Himself.* G. Bell & Sons, Ltd., York House, Portugal St., London.

Kennedy, E. C. *Martial and Pliny, selections.* Cambridge Univ. Press.

Mynors, R. A., *ed. Epistularum Libri Decem.* Oxford Univ. Press. 1963.

Prichard, C. E. & Bernard, E. R., *eds. Selected letters.* Oxford Univ. Press. 1899.

Westcott, J. H., *ed. Selections from Pliny's letters.* Univ. of Oklahoma Press. 1968.

B. Nonprint Instructional Materials

EMC Corporation

HT-3209 *The destruction of Pompeii.* Parts I and II. Based on Pliny's letters.

XI. Sallust

A. Basic Texts

Davis, A. T., *ed.* *Sallust, Catiline.* Oxford Univ. Press. 1967.

Hawthorn, J. R. *Rome and Jugurtha: selections.* St. Martin's Press. 1969.

B. Background

Dorey, T. A., *ed.* *Latin historians.* Basic Books. 1966.

Handforth, S. A., tr. *Sallust, the Jugurthine war, the conspiracy of Catiline.* Penguin Books. 1963.

Laistner, M. L. *The greater Roman historians.* Univ. of California Press. 1947.

Syme, Ronald. *Sallust.* Univ. of California Press. 1964.

XII. Tacitus

A. Basic Texts

Church, A. J. & Brodribb, W. J., *eds. Agricola.* Macmillan. 1962.

Marsh, F. B. & Leon, H. J. *Tacitus: selections from his works.* (The complete *Agricola* and passages from *Annals* and *Germania.*) Univ. of Oklahoma Press. 1963.

Several editions from the *Annals* are available through Oxford Univ. Press and St. Martin's Press.

B. Background

Dorey, T. A., *ed. Tacitus.* Basic Books. 1969.

Dudley, D. R. *The world of Tacitus.* Little, Brown. 1969.

Laistner, M. L. *The greater Roman historians.* Univ. of California Press. 1947.

Mendell, Clarence. *Tacitus: the man and his work.* Yale Univ. Press. 1962.

Moore, C. H. *Tacitus, the histories.* 2v. Harvard Univ. Press. 1957.

Peterson, William, tr. *Tacitus: Dialogus. Agricola. Germania.* Harvard Univ. Press. 1963.

Syme, Ronald. *Tacitus.* 2v. Oxford. Clarendon Press. 1958.

Walker, Bessie. *The Romans of Tacitus: a study in the writing of history.* Barnes & Noble. 1960.

C. Fiction

Caldwell, Taylor. *Dear and glorious physician.* Bantam. 1959.

Graves, Robert. *I, Claudius.* Grosset & Dunlap. 1934.

D. Nonprint Instructional Materials

Life Filmstrips

Rome and the Christians.

Folkways/Scholastic

FL 9967 *Readings from Tacitus.*

XIII. Terence

A. Basic Texts

Ashmore, S. G., *ed. Terence: comedies.* Oxford Univ. Press. 1910.

Bond, John & Walpole, A. S., *eds. Phormio.* St. Martin's Press. 1899.

Martin, R. H., *ed. Phormio.* St. Martin's Press. 1959.

Sloman, Arthur, *ed. Adelphi.* Doubleday. 1891.

B. Background

Graves, Robert. *The comedies of Terence.* Doubleday. 1962.

Norwood, Gilbert. *The art of Terence.* Russell & Russell. 1965.

Sargeaunt, John, tr. *Terence: comedies.* 2v. Harvard Univ. Press. 1959.

(See also background section under Plautus for general works on the Roman theatre.)

XIV. Vergil

A. Basic Texts

Distler, P. F. *Vergil and Vergiliana.* Loyola Univ. Press. 1966.

St. Martin's Press has an extensive list of inexpensive texts of individual books and selections from the *Aeneid, Bucolics,* and *Georgics.* There is also an extensive listing in *The Classical World,* Vol. 57:6, March, 1964.

B. Background

Bailey, Cyril. *Religion in Virgil.* Oxford. Clarendon Press. 1935.

Bowra, C. M. *From Vergil to Milton.* St. Martin's Press. 1963.

Commager, Steel, *ed. Virgil: a collection of critical essays.* Indiana Univ. Press. 1967.

Cooper, C. G. *An introduction to the Latin hexameter.* Macmillan, Melbourne.

Crutwell, R. W. *Virgil's mind at work.* Macmillan. 1947.

Duckworth, George. *Structural patterns and proportions in Vergil's Aeneid.* Univ. of Michigan Press. 1962.

Eliot, T. S. *On poetry and poets.* Noonday. 1957.

Green, Paul. *Essays in antiquity*. Dufour. 1960.

Knight, W. F. *Roman Vergil*. Hillary. 1944.

____ *Vergil's Troy*. Oxford. Basil Blackwell. 1932.

Lewis, C. S. *A preface to Paradise Lost;* rev. Oxford Univ. Press. 1960.

Mackail, J. W. *Virgil and his meaning to the world of today*. Cooper Square. 1963.

Otis, Brooks. *Virgil: a study in civilized poetry*. Oxford Univ. Press. 1963.

Poschl, Viktor. *The art of Vergil*. Univ. of Michigan Press. 1962.

Prescott, H. W. *The development of Virgil's art*. Russell & Russell. 1963.

Putnam, Michael. *The poetry of the Aeneid: four studies in imaginative structure and design*. Harvard Univ. Press. 1965.

Rand, E. K. *The magical art of Virgil*. Harvard Univ. Press. 1931.

Sellar, W. Y. *The Roman poets of the Augustan age: Virgil*.

C. Fiction

Atherton, Gertrude. *Dido, queen of hearts*. Liverwright. 1929.

Wibberley, Leonard. *The Centurion*. Morrow. 1966.

D. Nonprint Instructional Materials

Argo Records

The Georgics. Translated and read by C. D. Lewis.

Eastman Educational Slides

110	*The wanderings of Aeneas*
120	*Vergil and his times*

EAV Inc.

75T 598	*Vergil's Aeneid*. Tape. Readings in "Hear and Repeat Method."
IFF 140	*Classical Literature*. 4 filmstrips. Includes *Iliad*, *Odyssey*, *Aeneid*, *Oedipus the King*.

6393 — *The story of Vergil's 'The Aeneid.'* LP. Selections from books 1, 2, 4, and 6.

74TF 942 — *Vergil's life and works.* Tape/filmstrip.

6R 415 — *Selections from Vergil: Aeneid.* LP. Books 1, 2, 4, 6.

EMC Corporation

The Aeneid Cycle Series (Dramatizations)

HT-3205 (tape)
HR-3205 (record) — *The wrath of Juno* and *Venus intervenes in Aeneas' behalf*

HT-3206 (tape)
HR-3206 (record) — *Dido's passion and death,* Parts I and II

HT-3207 (tape)
HR-3207 (record) — *The descent to the underworld* and *Allecto the Fury*

The Great Authors Series (dramatizations and readings)

HT-3300 (tape) — *The seasons* (Virgil) and *Three romantic poems* (Sappho, Catullus, Theocritus)

Encyclopedia Britannica Educational Corp.

Great Classics of Literature

The Aeneid. Filmstrip.

Folkways/Scholastic Records

FP 97-3 — *Vergil's Aeneid*

FL 9964 — *Vergil and Horace*

FL 9969 — *Selections from Vergil: Aeneid*

National Council of Teachers of English

EB9040 C — *Aeneid.* Color filmstrip.

The Service Bureau. American Classical League.

Vergil tape by Dr. Edith M. A. Kovach. Teaches students how to read the first 11 lines of the *Aeneid* metrically.

Readers and Supplementary Materials

Anglund, J. W. *Amor est sensus aliquid peculiaris.* Harcourt, Brace & World. 1969.

Beach, Goodwin. *Petrus Sclopetarius aliaeque fabellae iucundae.* Hartford Seminary Foundation Bookstore, 55 Elizabeth St., Hartford, Conn. 06105. n.d.

Brunt, P. A. & Moore, J. M., *eds.* and trs. *Res gestae divi Augusti.* Oxford Univ. Press. 1967.

Carroll, Lewis. (C. H. Carruthers, trs.) *Alicia in terra mirabili.* Also available: *Alicia per speculum transitus.* St. Martin's Press. 1966.

Colby, J. K. *Imagines.* J. K. Colby, Box 486, Andover, Mass. 01810. 1964.

Crawford, Grace. *Historia Romanorum.* Univ. of Michigan Press. 1970.

Flewett, H. S. & Pantin, W. E. P. *A first book of Latin poetry.* St. Martin's Press. 1943.

Franklin, H. W., *ed.* *Fifty Latin lyrics.* David McKay & Co. 1955.

Gould, H. E. & Whiteley, J. L., *eds.* *Selections from five Roman authors.* (Nepos, Caesar, Sallust, Livy, Cicero). St. Martin's Press. 1964.

Hawthorn, J. R., *ed.* *The Republican Empire.* Part I, Historical introduction; Part II, Selections from Cicero, Caesar, Livy, and others. St. Martin's Press. 1963.

Hawthorn, J. R. & Macdonald, C. *Roman politics: 80-44 B. C.* St. Martin's Press. 1960.
A selection of Latin passages with historical comment and notes.

Huxley, H. H. *Carmina: MCMLXIII.* Shrewsbury, England. Wilding & Son Ltd.
An anthology of Latin verses in the meters of lyric, epigram, and comedy.

Johnson, Van L. *Tenuis Musa.* (Hodiernal Latin verse.) Tufts Univ. 1960.

Kennedy, E. C. & Davis, A. R., *eds.* *Two centuries of Roman poetry.* (Lucretius, Catullus, Vergil, Horace, Ovid, Martial, Juvenal). St. Martin's Press. 1964.

Landis, Frederic, (Andersen). *Parva Taedaris* and *Vestes Novae Imperatoris.* F. C. Landis, 1708 Henry Ave., Winchester, Va. 22601. n.d.

Leaf, Munro (M. Hadus, tr.) *Ferdinandus Taurus.* David McKay Co. 1962.

Milne (Leonard Walker, tr.) *Winnie Ille Pu.* American Classical League, Miami Univ., Oxford, O. 45056.

Murphy, F. J. *Breviary, lives of the saints.* Paulist Press, 400 Sette Drive, Paramus, N.J. n.d.
Latin selections with commentary and notes.

Paoli, Ugo Enrico. *Pinoculus Latinus, Varius Libellus, Ciceronis Filius.* Available from Le Monnier, Florence. n.d.

Pei, Mario, (Schulz). *Philosophia Secundum Snoopy, Carolini Brown Sapientia, Mundus Secundum Luciam, Linus De Vita.* Available through American Classical League. n.d.

Potter, Beatrix. (Musgrave, tr.) *Fabula de Jemima Anate-Aquatica.* Frederick Warne & Co. n.d.

Potter, Beatrix (Leonard Walker, tr.) *Fabula de Petro Cuniculo.* Frederick Warne & Co. n.d.

Rathbun, Bessie. *Tres Parvi Porci et Aliae Fabellae Familiares.* Available from the author at 4506 Jones St., Omaha, Neb. 68106. n.d.

Sweet, Waldo E., *ed. Latin workshop experimental materials.* Book I and Book II. Univ. of Michigan Press. pa. n.d.

Literary History and Classical Influence

Balme, M. G. & Warman, M. S. *Aestimanda. Practical criticism of Latin and Greek poetry and prose.* Oxford Univ. Press. n.d.

Bolton, W. F. *A history of Anglo-Latin literature.* Princeton Univ. Press. 1967.

Bush, Douglas. *Classical influences in Renaissance literature.* Harvard Univ. Press. 1952.

D'Alton, John. *Roman literary theory and criticism: a study in tendencies.* Russell. 1963.

Dorey, T. A., *ed. Latin biography.* Basic Books. 1967.

Duff, J. W. *A literary history of Rome to the close of the Golden Age.* Barnes & Noble. 1960.

____ *A literary history of Rome in the Silver Age.* Barnes & Noble. 1964.

Frank, Tenney. *Life and literature in the Roman republic.* Univ. of California Press. 1957.

Godolphin, Francis R. B., *ed. The Latin poets.* Modern Library.

Grant, Michael. *Roman literature.* Cambridge Univ. Press. 1954.

Greene, T. M. *Descent from heaven; a study in epic continuity.* Yale Univ. Press. 1963.

Haberly, Loyd. *Pliny's natural history: an account by a Roman of what the Romans knew and did and valued.* Ungar. 1957.

Hadas, Moses. *Ancilla to classical reading.* Columbia Univ. Press. 1954.

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383-1 (strip) *The people of Rome*
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Folkways/Scholastic Records

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Writing origins and development. Color filmstrip.

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Survey of Greek sculpture. 142 slides.

Survey of Roman sculpture. 208 slides.

Survey of Roman painting. 32 slides.

Hubert E. Budek Films and Slides

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8FF 146 — *Exploring ancient ruins.* Set of 3 strips.

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Roman art. 5 filmstrips.

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Musa Americana, Loyola Univ. Press, Chicago, Ill.

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Forty-three Latin songs with music

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The Latin club, Lawler, Bulletin XII

Teaching devices for the classroom and the classical club, Bulletin XXIX

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Denoyer-Geppert Co., 5235 North Ravenswood Ave., Chicago, Ill.

National Geographic Society, School Service Department
16th and M Streets, Washington, D. C.

Classical Lands of the Mediterranean

Rand McNally, 111 Eighth Ave., New York, N.Y.

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A. J. Nystrom & Co., 333 Elston Ave., Chicago, Ill.

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Encyclopedia Britannica Films, 1150 Wilmette Ave.
Wilmette, Ill.

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Boston Museum of Fine Arts, Huntington Ave., Boston, Mass.

British Museum Postcards, Oxford Univ. Press
114 Fifth Ave., New York, N.Y.

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Metropolitan Museum of Art, Fifth Ave. and 82nd St.
New York, N.Y.

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Plays

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Posters

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Lyndhurst, N. J. 07071

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